REPORT

OF THE

JOINT COMMISSION

ON

CHURCH MUSIC

APPOINTED BY THE

GENERAL CONVENTION OF 1919

1922

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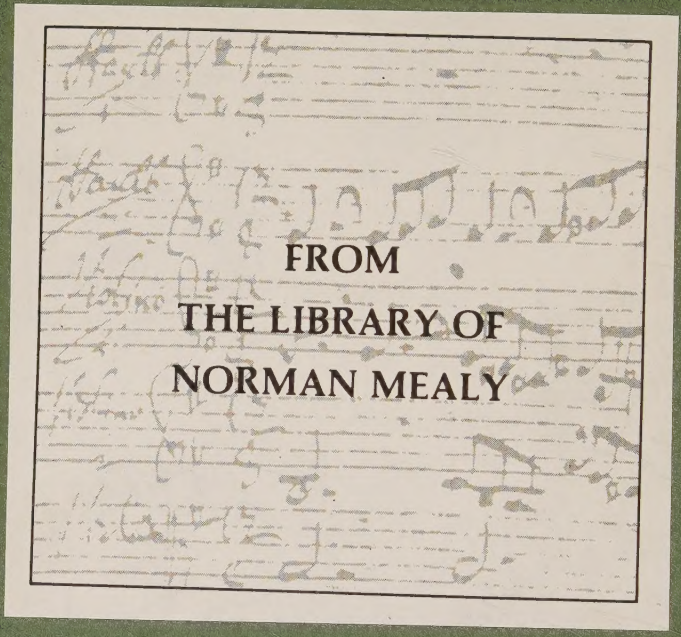
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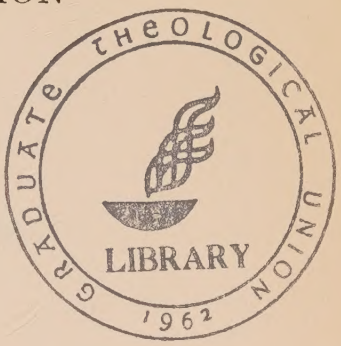

1922
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With an APPENDIX containing subsequent Reports of the Commission; an enumeration of those changes in the Revised Prayer Book which affect the music or order of the principal services; supplementary notes upon the Reports; and a list of the publications of the Commission.

1930

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REPORT

OF THE

JOINT COMMISSION

ON

CHURCH MUSIC

APPOINTED BY THE

GENERAL CONVENTION

OF 1919

1922

RESOLUTION OF APPOINTMENT

RESOLVED, That a Joint Commission on the Music of this Church be herewith appointed consisting of six Bishops, six Presbyters, and six Laymen, with power to fill vacancies and to add to their number, which Commission shall report to the next General Convention their recommendations as to the character and form of Music to be used in the Services of the Church, and in the Schools and Colleges, together with methods of instruction in Theological Schools in the History and Practice of Church Music. [Journal of the General Convention, 1919.]

MEMBERSHIP OF THE COMMISSION

*The Rt. Rev. Joseph Blount Cheshire, D. D. (*Convener*)
Bishop of North Carolina

The Rt. Rev. Frederick Foote Johnson, D.D.
Bishop Coadjutor of Missouri

The Rt. Rev. James De Wolf Perry, Jr., D.D.
Bishop of Rhode Island

*The Rt. Rev. Frank Du Moulin, D.D.
Bishop Coadjutor of Ohio

The Rt. Rev. Wilson Reiff Stearly, D.D.
Bishop Coadjutor of Newark

*The Rt. Rev. Irving Peake Johnson, D.D.
Bishop of Colorado

The Rt. Rev. William Cabell Brown, D.D. (*Chairman*)
Bishop of Virginia

The Rev. John N. Lewis, D.D., of Connecticut

The Rev. Z. B. T. Phillips, D.D., of Pennsylvania

The Very Rev. Edmund S. Rousmaniere, D.D., of Massachusetts

The Rev. Ernest M. Stires, D.D., of New York

The Rev. Floyd W. Tomkins, D.D., of Pennsylvania (*Vice-Chairman*)

The Rev. Edward S. Travers, D.D., of Pittsburgh

Miles Farrow, Mus. Doc., of New York

Wallace Goodrich, of Massachusetts (*Secretary*)

Walter Henry Hall, of New York

Ralph Kinder, of Pennsylvania

Peter C. Lutkin, Mus. Doc., of Chicago

James M. Helfenstein, of New York

At the first meeting of the Commission, the Rt. Rev. the Bishop of North Carolina was elected Chairman. Upon his subsequent resignation the Presiding Bishop appointed the Rt. Rev. the Bishop of Virginia to succeed him.

---

*Resigned.

[For subsequent changes in the membership of the Commission, see Appendices A and B.]

THE REPORT

To the General Convention of the Protestant Episcopal Church in the United States of America:

The Joint Commission on the Music of this Church, appointed in 1919, respectfully submits its report.

The Report is divided into three parts, as follows: Part I, *The Report Proper,* containing a statement of the scope of the Commission's work; of the conditions and problems given consideration; of phases of the subject of Church Music demanding special attention, and constructive recommendations and resolutions offered to General Convention.

Part II, wherein the basis for the recommendations above referred to is discussed in detail, in separate sections; together with suggestions of a more general nature.

Part III, containing recommendations regarding musical courses for Theological Seminaries, music in Church and Sunday Schools, and diocesan conferences for organists and others.

By vote of those members of the Commission who have attended any or all of the meetings held, and who constitute a majority of its membership, the Report is signed by the Chairman, the Vice-Chairman, and the Secretary.

PART I

THE history of music in the Church covers a period of more than fifteen hundred years. The Church today, at one time or another, makes use of musical forms or melodies which are identified with many different epochs within that period, from its beginning to the present day.

In the manner of rendering the offices of our Church, that liberty of action which our rubrics accord to individual preference extends also to the music of the services. Such standards of procedure as exist, regarding both selection and manner of performance, are more the result of common usage than of rubrical definition.

This Commission conceives its duty to be one of suggesting means to achieve unity of ideals rather than standardization of methods. It is not within our province to interfere with that freedom of action in matters not fundamental to the spirit and rationale of the Church's practice, which is so conspicuous a feature of her position in matters liturgical.

In accordance with the purpose of our appointment we have taken occasion rather to examine into the subject of the music of our Church in its historical, practical and devotional aspects; pointing out such inconsistencies of procedure as may have become common, and offering such constructive recommendations as seem desirable, all the while taking due account of the practical nature of many of the problems relating to our church music.

In estimating the position which music occupies in the services of the Church, it must be realized that here music is not performed for music's sake. It is but one of the accessories of Divine worship, from which point every consideration must be viewed.

But if we accept standards of church music, either of material or of rendering, which are lower than those to which we aspire in our secular music, we are offering less than our best to Almighty God. High standards are not necessarily out of reach of the people at large. No one fails to appreciate the sublime inspiration of a simple hymn-tune, like *Saint Anne* or *Rockingham;* and judged by these same high standards, they reach a far more lofty plane than many an elaborate mass or motet.

In our church architecture, in every detail of the fabric, be it stained glass or carving or embroidery, we recognize the authority of those best fitted by technical training and experience to establish competent standards; and we respect their judgment, even though it may not entirely accord with our own personal preferences.

So in our church music is it opportune to examine closely our present methods and conditions, to test them by the highest standards, to the end that our worship music may be so ordered as most fittingly to serve its high purpose in every respect of appropriateness, sincerity, practicability, and true beauty.

Reviewing the general condition of music in our Church today, we believe that the following aspects of the subject demand special and separate consideration:

Education. Facilities for the authoritative instruction in the history and practice of church music, both of the Clergy and of the musicians charged with the practical administration of music in the parishes. Also for the benefit of Music Committees and laymen.

The Music of the Services. Its relationship to the Liturgy; its standards. Music in Church Schools.

Music available for use in the Church. The Hymnal; the Psalter; the Choral Service; Congregational Service-books; new compilations desirable.

Congregational Singing. Not only of hymns, but the possibility of increased efficiency and of more extended development.

Choral Resources. Choirs; their organization, training, and employment. Their advantages and limitations.

The Offices of Organist and Choirmaster. Their responsibilities and functions. The duty of the Church toward their incumbents.

The foregoing subjects are discussed at length in the subsequent sections of Parts II and III.

The following is a summary of the recommendations which the Commission offers, and whose adoption it urges as being of vital importance to the welfare and progress of music in the Church:

1. The preparation and publication of a Congregational Service-book, as recommended in Part II, Section 1. [p. 14]
2. The preparation and publication of a new edition of the Psalter, pointed for Anglican chants, as recommended in Part II, Section 4. [pp. 20 and 75]
3. The preparation and publication of a revised edition of the Choral Service, as recommended in Part II, Section 13. [p. 50]

   Publication of all the foregoing to be without expense to General Convention, but to bear the approval of the Joint Commission on Church Music.
4. The preparation, for publication and distribution by the Secretary of General Convention, of a practical method of carrying out the recommendations of the Joint Commission regarding music in Church Schools, as set forth in Part III, Section 2. [p. 53]

[Note: References in brackets are to pages in this book. They were not included in the original Report, but their insertion in this edition has been deemed desirable.]

5. The establishment of Diocesan Conferences for Organists and others, as recommended in Part III, Section 3. [p. 54]
6. The preparation and issue of lists of anthems and services, classified for practical use by choirs of varied resources and capacity. Anthems to be classified also according to their appropriateness for feasts, seasons, and special occasions. [pp. 63 and 75]
7. The preparation and issue by the Joint Commission on the Hymnal, of classified lists of hymns and tunes, as recommended in Part II, Section 2. [pp. 16-17, and 62]
8. The preparation of lists of standard works on all phases of Church Music and its administration, to be supplied on request and otherwise distributed. [p. 62]
9. Encouragement of the provision of works from the foregoing lists, systematically catalogued and bulletined, in public and other libraries, for reference and home use. [p. 62]
10. Promotion of the institution of authoritative courses in Church Music in Universities and Conservatories, for the training of church musicians and for the instruction of students in the appreciation of the subject. [p. 52]
11. The establishment of practical courses in the history and practice of the music of our Church, under authoritative direction, in the Conferences for Church Work held in the several Provinces of the Church. [pp. 59-60, and 72]
12. Provision for giving such assistance as may be requested in the solution of musical problems connected with music in the Church and in parishes. [p. 72 §11]

In conclusion, the Commission respectfully offers the following resolutions, and urges their adoption:

RESOLVED, the House of Deputies concurring, that the Report of the Joint Commission on Church Music be accepted, and that the recommendations in Part III, Section I, of said Report regarding instruction in Church Music in Theological Schools be adopted.

RESOLVED, the House of Deputies concurring, that the Joint Commission on Church Music be continued for the purpose of carrying out the recommendations noted in the foregoing resolution and on the preceding page of its report; and that the Commission be empowered to fill vacancies and to add to its numbers. [p. 57]

WM. CABELL BROWN
Chairman

FLOYD W. TOMKINS
Vice-Chairman

WALLACE GOODRICH
Secretary

May, 1922

PART II

Section 1

CONGREGATIONAL SINGING

NO other phase of Church music has occasioned more discussion and concern than that of congregational singing. For over thirteen hundred years the question has been brought forward from time to time; but in our Church at least, the problem remains unsolved.

In parishes which exhibit a preference for extreme simplicity of ceremonial observance, the choir being accorded but a minimum share in the musical service, the participation of the people in the remaining portions may be spiritless, timid, and far from general. On the other hand, in others where extreme ceremonial elaboration is the rule, not infrequently it occurs that the participation of the congregation in singing the hymns, the responses, and even the music of Holy Communion, is hearty and spontaneous.

It is quite evident that the question of ceremonialism has little or nothing to do with the matter; and that the assignment of certain portions of the services to a trained choir for the performance of music of a character and in a manner more worthy of the praise of Almighty God, does not in itself deprive the people of opportunity to offer up their praise in other portions of the service with united heartiness and spirit.

There are four qualifications which must be met in order to assure successful congregational singing. They are:

(a) The realization of such sympathy of association that the devout and lively desire to unite audibly in the common worship will be hindered by no feeling of embarrassment or reserve.

(b) The medium provided for such common expression of devotion and praise must be suitable for its purpose from a practical point of view.

(c) The music to be sung must be provided in the pews, to be read by the people, as are the words of the Psalter at Morning Prayer.

(d) The organist must be capable of encouraging, leading, and supporting the singing of the congregation by the manner of his accompaniment.

The first qualification requires no comment, and it is not within our jurisdiction to dwell upon it, save to emphasize its importance.

As to the second, it is obvious that the selection of the music is of the greatest importance, at least as regards hymn-tunes and chants. From a purely practical point of view, the elements of pitch, compass, and the character of the melody must be considered fundamental. And it must not be overlooked that by the quality of the music sung today we are affecting the taste of our children who will carry on whatever standards we set before them. [see p. 54]

The third condition has recently been met by the provision of the New Hymnal, and by its very general adoption throughout the country. For many years our congregational singing suffered by the denial of musical editions to the people, in sharp contrast to the custom of our denominational brethren. The effects of such a deprivation will not immediately be eradicated.

The remaining qualification is hardly of less importance. Without a firm, skillful, guiding hand at the organ, the best intentions of the people will come to naught. Systematic education of our organists in this most important branch of their duty is a necessity, for which provision should be made.

No general rules can be laid down as to the exact share which the congregation should bear in the music of the service. On the one hand there is the position that to the choir rightly belongs the performance of every portion of the service which is rendered musically. On the other is the opposite contention that everything should properly be sung by the congregation, the choir acting merely as a leading body. Between the two there is a wide field for discretion in which either extreme may be avoided. The question must be decided by each parish according to conditions.

Two factors, however, should be taken into consideration. One is the character of the choral resources and the ability of the congregation to sing; the other, the available means for the training of the congregation. Unless the choir be so favorably organized and so efficient that its singing independently of the congregation is a means to greater devotion, to more uplifting worship, to true edification on the part of the people, the choir would far better give to the congregation more ample opportunity for its own expression.

Too often a choir deprives the congregation of such opportunity without offering the compensating advantages which alone would justify such action. By the substitution of anthems for hymns, by the choice of hymn-tunes of a character unsuited to congregational use, by the continual use of elaborate settings of canticles and of the music for Holy Communion the people are effectually barred from that measure of participation which ordinarily they should be asked to relinquish only when the substitute adopted is of superior value as an offering of worship.

Yet the value of the choir to our services is indisputable. Neither choir nor organist will be encouraged to maintain a high standard of efficiency if their work be confined to that in which the average congregation is capable of taking part. Ever since the services of the Temple

liturgical custom has assigned to a trained body of singers those functions which only such an one is capable of performing. It should be our task to encourage the development of our choirs in every possible way, by assuring them the most competent facilities of training and leadership.

If it be possible to lay down any general principles in this matter it is noteworthy that by tradition the offices of Morning and Evening Prayer, and the Litany, are essentially the People's. As the celebration of the Holy Communion is reserved to those in the Holy Order of the Priesthood, so may the major items of the service be assigned to the choir for musical rendering. This does not preclude the custom which obtains in not a few places, however, of having the whole musical portion of the Divine Liturgy sung by the people, at least on ordinary Sundays. With properly selected music, and being given the special instruction and training which are no less indispensable to good congregational singing than to any other form of concerted musical expression, the successful achievement of such a task is by no means a matter of extreme difficulty.

For the purpose of encouraging congregational singing a complete and adequate Congregational Service-book, published by authority of General Convention, is greatly to be desired, and its provision is strongly recommended by this Commission. While the Appendix to the New Hymnal partly fills this want, the great need is of a book which shall contain one, or at the most two simple, practical settings of each of the canticles of Morning and Evening Prayer, in anthem form; of the musical numbers of Holy Communion; of chants for the *Venite* and for the Psalms in the occasional offices; and the Choral Service for the Choir Offices, the Litany, and the Holy Communions; all with their respective texts, and *all in a unisonous or melodic setting.* Harmony should be excluded, excepting in the case of Anglican chants. If accompaniments are desired, they should be provided in an Appendix, or in a separate book, for the benefit of the organist; but all suggestion of harmony should be withheld from the eyes of the people, at least for the present. [p. 59]

The latter condition is of great importance. While simple harmonized settings of all portions of the services abound, there is little question that some of the unsatisfactory conditions attending our congregational singing are due to the fact that too little of the music used *can* be sung by all voices in unison. After general heartiness of congregational singing shall have been established, through the medium of simple but strong and dignified melodies, it should be possible to go farther and cultivate harmonized singing in our congregations; but now is not the time to consider it.

Section 2

THE HYMNAL

The book of words reported by the Joint Commission on the Revision of the Hymnal was authorized and approved for use in the Church

by General Convention in 1916, and the Commission was continued with authority to complete musical editions of the same.

In 1919, the musical edition having been completed and published under the name of *The New Hymnal,* was heartily commended to all Parishes and Missions by concurrent action of both houses of General Convention.

This book has now been in use by many parishes for slightly more than two years. It has found much favour; but it would be idle to deny that it has also met with adverse criticism.

So far as the hymns are concerned, these criticisms usually appear to apply to the hymns rather than to the tunes; to omissions, or to occasional variations of text from those to which we were accustomed. Such criticisms apply to the book of words approved by General Convention in 1916; and it was this book for which the Joint Commission on the Hymnal was directed to provide musical settings.

Given the book of words, the problem presented to the musical editors was one of no small magnitude. Many points had to be taken into consideration, such as the varied uses for which the single book must inevitably provide, in services and places of every kind; the unequal musical resources and standards of such places, from the trained choir to the most unskillful of congregational singers; the choice of tunes for single hymns, varying locally in their use and popularity; the wealth of material from which to draw, from our own and from other churches; the desirability of including valuable new or hitherto unused musical material, without excluding old and traditional tunes of importance; and finally, the necessary technical decisions as to the correlation of differing versions, the correction of traditional errors and the determination of the most practical pitch for each tune. And at all times it was necessary to bear in mind the absolute need of restricting the size of the book as much as possible.

Considering the arduous nature of the task, we believe that the musical setting of the Hymnal as produced is worthy of high praise. Its compilers have asked for no defence of their work; but it is only just that this Commission, appointed to consider the music of the Church in all its aspects, should express its appreciation of the New Hymnal, which stands as the sole example of any music ever commended by the Church for her own use. Under sympathetic study and systematic guidance, we believe that the full content of the book will become better known and its high standard and richness more and more appreciated.

The first requisite of such a hymnal must be that its contents, in the main, are suitable for congregational use.

Among the characteristics recognized by competent authority as requisite in good congregational tunes are comparative regularity of notation, in distinction to the trivial, jingling and altogether unworthy rhythms of a certain well-known class of tunes; reasonable limit of compass in the melody, that it may easily be sung by people of limited vocal ability; adherence to the diatonic scale, from time immemorial a

distinguishing characteristic of the best church music; and freedom from the sentimental, weakening effect of ill-advised chromatic alteration. Finally, placing the tune at a pitch suitable for general use.

There is an abundance of tunes in the New Hymnal which fulfills all of the foregoing qualifications. That many others fail to meet such tests is equally true, but it is obvious that their inclusion was dictated by long association with certain hymns, or by the fact that it is not reasonable to expect the Church to depart at once from standards to which she has long been accustomed, and to which, in the absence of systematic education in matters of musical taste, she has become strongly attached.

The encouragement of the general use of more of the older tunes of the Church, and of others of similar character, is much to de desired. Those tunes which were the product of England's "Golden Age of Music"—the 16th and early 17th centuries—and the chorales which were the glory of the Lutheran Reformation, may well be given preference to many of those of the mid-Victorian period, composed to meet the vocal resources of a choir rather than of the congregation.

Especially should care be taken to restrict to their proper place, tunes of the class known as Processional, whose brilliant character often makes them least of all fitted for congregational use, despite their popularity.

Worthy of recommendation are the Plainsong tunes, associated through many centuries with the life and struggles of the Church herself, and a precious heritage.

As a rule parishes undertake the use of too many hymns and [p. 71, § 1] tunes, where more judicious choice would tend to make those used more familiar, and thus encourage their heartier rendering. The example of the Lutheran Church, famous for the quality of its congregational singing, points to the wisdom of the latter policy.

The duty of determining the tempo, and if necessary the pitch also, devolves upon the organist. In general, most congregational tunes in our Church are sung too fast. From the monotonous, drowsy tempo of former days the pendulum has swung too far in the other direction, and often our hymnody is thus rendered trivial, and lacking in dignity and breadth of expression. Dragging must be avoided; but the singing must not lack impressiveness and solemnity.

As to the pitch, it must be recognized that in many cases it is impossible to fix upon an invariable standard. Many considerations may affect its choice: whether the hymn be sung by the congregation, or chiefly by the choir; in procession, or as a congregational hymn; in unisonous melody or in harmony; in a large or small edifice and accompanied by an organ of corresponding size and power; upon occasions of widely different character. The organist must judge of these things; and although an effort has been made to meet the condition by printing certain tunes at a different pitch upon their recurrence in the New Hymnal, nothing can replace the ability of the organist to transpose the tune when advisable.

We recommend that the Joint Commission on the Hymnal be requested to prepare and to arrange for the general distribution of classified lists of hymns and tunes. In addition to the customary classification of hymns suitable for days and seasons, and for special occasions, tunes should be classified according to the period or style of their composition, and with special reference to their use in congregational singing, either in unison or in harmony. Note should also be made of new or unfamiliar tunes of special merit, which are adapted to congregational use, as measured by the standards we have established. [p 71, § 2]

To a certain extent such classifications are already provided in the indices of the New Hymnal; but their extension, amplification, and wide distribution are most desirable. It will then be easier for Rector and organist to become really familiar with the contents of the book, and to use it to fullest advantage; whereby the cause of congregational singing, for whose improvement no effort should be spared, will gain immeasurably.

Section 3

PROCESSIONAL HYMNS

For the ancient Processional, the American Church has very generally substituted the singing of a hymn by the choir as it enters and leaves the church at each service in those parishes where the choir occupies stalls in the chancel. The practice is not general in England, save possibly on the greater festivals, and although undeniably it has become a prominent feature of our American ceremonial, the wisdom of its perpetuation save in exceptionally favorable instances demands our careful and unprejudiced consideration.

The obvious advantages of the custom are, for the most part, not musical, but derived from other considerations. It is held by many that the procession of the choir when singing is more orderly. The picture presented to the eye is pleasing; and to many the sentimental effect of the choral tone swelling as the choir enters the church before the service, and fading away again in the distance after it as the singers near the choir-room, makes an emotional appeal of no little power.

Against these advantages must be weighed equally obvious disadvantages, almost all of which are of a practical, musical, or liturgical nature. As to the former, the efficient rendering of a hymn by any but a well-trained choir, under the physical conditions imposed, is often attended by great difficulty. For a considerable portion of the time the choir is deprived of the support of the organ; there is no definite sound to guide it either as to pitch or as to tempo, and the most distressing results are not infrequent. As a rule, the congregation joins in singing only a part of such hymns: the portion sung by the choir when in or near the choir-stalls. In the case of a processional before the service this may be not more than two verses; and after service perhaps only one. Again, the character of the tunes employed in processional hymns affects to a considerable degree the spirit with which the ensuing service will be sung by the choir, particularly by boys. If a bright, strongly

rhythmed tune be used, the subsequent singing will usually be far more spirited than if the tune be more serious; and many hymn-tunes of the former order, whatever their popularity, are a poor vehicle for the achievement of hearty, general congregational singing. Finally, the sung processional at the entrance of the choir strikes a note which is inconsistent with that of the opening of the service either at Morning and Evening Prayer or at Holy Communion; to say nothing of occasions where the Litany is immediately to follow.

In every instance of liturgical revision, the preservation of the logical relationship and sequence of the various portions of the services has been considered a matter of the highest importance. In considering the relation of the music to the service, we must begin with the first note of that music, be it of organ or choir; and assure its logical and sequential relationship to that which follows.

We have spoken of the desirability of more opportunity for congregational singing, assuming that the means for promoting its excellence will be provided. Ostensibly the hymns sung before and after service afford such opportunity to the congregation, in addition to those before sermons or at other times. But as we have pointed out, this is not precisely the case. Were the organist to assure the congregation throughout the hymn such support in his accompaniment as is indispensable under ordinary conditions, the singing of the choir when at any distance from the stalls would be inaudible, and attended by even greater difficulty than ever.

From the standpoint of a musical order for our services which will be as true to the fundamental principles of sacred musical art as its high office demands, the singing of the choir in procession on entering and leaving the church, at least upon ordinary occasions, is not to be commended. The practical difficulties to be overcome are so considerable that only rarely is it justifiable to deprive the congregation of participation in any of the verses of the hymn sung, as is invariably the case with this type of choir processional. Rather would it be advisable to treat the opening and closing hymns, if any there be, as congregational throughout, appropriately supported by the organ; the choir taking up the hymn upon entrance when nearing the chancel, and ceasing to sing before leaving the church. In the latter instance, the vestry prayer could follow the amen sung by the congregation, which should be distinctly audible in the choir-room.

If the practice of singing these hymns in procession is to be continued, however, it should be restricted to those choirs which are capable of singing in complete independence of the organ under all conditions, and with such precision of intonation, rhythm, and expression, and such clearness of diction, that their performance will constitute a worthy feature of the service, inspiring and edifying to the congregation.

We have not spoken of the traditional procession, which liturgically was a feature of our services until the middle of the sixteenth century; and which, so far as the singing of the Litany in procession

was concerned, it was clearly the intention of the English reformers to perpetuate. As no provision for such processions is made under our present rubrics, we refrain from commenting upon them; except to point out that as they take place entirely *within* the church, at an appropriate point in the service and with a distinct liturgical object in view, they are free from the disadvantages enumerated in the case of the sung entrance processional and that sung after the service, commonly called the recessional.

Section 4

CHANTING AND THE PSALTER

We shall refer later to the ancient practice of singing the psalms in Morning and Evening Prayer, and to the desirability of its general restoration in our services.

Until the revision of the book of Common Prayer in 1892 there was no single and uniform standard of pointing for the Psalms in our Church. Various pointed psalters, both English and American, were in general use; and much confusion arose from the divergence of their methods, none of which bore the *imprimatur* of the Church.

Realizing at that time that the Anglican chant enjoyed far more popularity than the Gregorian, a Commission was appointed to revise and standardize the pointing of the Psalms and Canticles for use with Anglican chants. The work of this Commission received the approval of General Convention in 1895, and it was directed that the standard pointing should thereafter be used in all services of the Church.

At the time of the authorization of the New Hymnal in 1919, even in those parishes where the psalms continued to be read, the authorized pointing had become familiar in the *Venite,* in the canticles occasionally sung to Anglican chants, and particularly in the *Gloria Patri,* so generally sung even when the psalms were read. It is true that in certain respects this system of pointing was still at variance with the fundamental principles of Gregorian pointing, and thus even the provision of a uniform standard for Anglican chants did not achieve complete unity throughout the Church.

Between the years 1895 and 1919 there was a remarkable revival of interest in Gregorian music. Quite radical changes were made in the manner of its rendering, as a result of the thorough researches made with a view of restoring the ancient traditions of melodic version and of rhythmic accent. This movement affected even the Anglican chant, and particularly in England customary methods of pointing and of rhythmic treatment were minutely examined and to a certain extent modified, in order that Anglican chanting might be freed from the rigidity and lack of expressiveness which had been associated with it, to its detriment as compared with the freedom and elasticity of the Gregorian form. That these disadvantages were to a large extent due to the failure of choirmasters to understand the fundamental principles of chanting, whether Anglican or Gregorian, cannot be denied; but the modifications effected caused the Anglican chant to lose none of the characteristics which had gained for it such general popularity.

Considering the importance of the subject, and the fact that the best authorities on Anglican Church music were actively supporting the revised methods, it was natural that the Joint Commission on the Hymnal should embrace the opportunity to carry out, in the pointing of the canticles inserted in the Appendix of the New Hymnal authorized by General Convention, the modifications which were fast becoming well established in the Anglican Church. [p. 71, § 3]

Contrary to quite a general impression, the latter provides no *new method* of chanting. With a few slight exceptions its directions are identical in spirit with those laid down in 1895 by the Commission appointed by General Convention, which were taken from the English Cathedral Psalter. Aside from adherence to the ancient principle of allotting but a single syllable to the final note of each half-verse, whereby the recitation is frequently lengthened to advantage, the sole intention of any new presentation of the subject in the New Hymnal was to insure conformity to the simple rules already laid down, which had often been disregarded through carelessness or lack of understanding on the part of those responsible for their observance.

When clearly understood, we believe that the superiority of the new pointing will be evident. It permits of a much simplified method of indicating the syllables to be sung to the inflected endings. It discourages undue emphasis being placed upon isolated and unimportant syllables. And it encourages that smooth, rhythmical singing of the text on the reciting note which is necessary to achieve the ideal of all good chanting: that it shall follow as closely as possible the characteristics and accents of good reading.

It is therefore obvious that nothing new has been set forth. On the contrary, it has been demonstrated that fundamentally there is no serious difference between Gregorian and Anglican chanting, so far as observance of the rules of verbal accent is concerned; for the revised pointing may be used without modification both for Anglican chants and for Gregorian tones which have the same number of accents in the endings. The fact that to some the revised system offers disadvantages as compared with the old, only proves that the latter has been misunderstood and faultily carried out.

Up to the present time this pointing has been provided only for the canticles of Morning and Evening Prayer and of the Occasional Offices, as published in the Appendix to the New Hymnal. In parishes where the Psalter is not sung, the adoption of the revised system has been entirely practicable. But where the Psalter is sung and follows the pointing of the authorized version of 1895, it is impracticable to adopt the revised pointing for the *Venite* and the canticles, owing to the divergent arrangement of the syllabic accents in the *Gloria Patri.* At present, therefore, there are in use two different pointings of the *Gloria Patri:* that of 1895, the authorization of which has never been rescinded, and that in the Appendix of the New Hymnal, which is now in use in many parishes.

We believe that in principle the revised system of pointing is in every way superior to the former one. And we earnestly recommend

that immediate steps be authorized to have prepared an edition of the whole Psalter, pointed for Anglican chants upon the principles which have governed the pointing of the canticles for these same chants in the Appendix of the New Hymnal, and conforming to the latter in all parallel instances, such as the *Gloria Patri.* Further, that the work when completed shall be authorized for use by General Convention, as superseding the present pointing of the Psalms, authorized in 1895. [p. 75]

The existing confusion, a condition quite analogous to that which prompted the establishment of an authorized standard twenty-five and more years ago, will then be removed; and the restoration of the chanted Psalter to the people will be greatly facilitated.

This Commission sees no reason, however, to recommend the adoption of either the Anglican or the Gregorian system by the Church at large, to the exclusion of the other. Each has its adherents, and each presents certain advantages. What is necessary, however, is that greater attention be given by organists to the fundamental principles of chanting, whether Anglican or Gregorian chants be employed. These principles have been clearly set forth in innumerable text-books, and reiterated in the Appendix to the New Hymnal.

To correct error is a primary duty of the Church, whether it be in her music or in any other phase of her organization. It is our firm conviction that the subject of chanting offers a fruitful field for intelligent and conscientious study.

Section 5

THE CHOIR

Three forms of choral organization are, or have been commonly adopted in the American Church, viz.: the mixed quartet of adult solo singers, the mixed adult chorus, and the chorus of boys and men, commonly known as the boy-choir. Various modifications of the foregoing, such as male quartets, choruses of men, and choirs in which girls' voices are substituted for boys', or girls' and women's added to them are not infrequently employed; but usually owing to local conditions or for occasional and special use.

From the larger parishes the quartet choir has practically disappeared. It may still serve a useful purpose in smaller parishes where the maintenance of a chorus of any kind is impracticable. But apart from its inadequacy in leading the congregation, it must be recognized as an agency in which it is most difficult to secure that complete dissociation of personality which should be a feature of every accessory of Divine worship in our Church.

The quartet choir was generally succeeded by the chorus of adults, men and women; which usually included solo singers, if not a complete quartet. But at least here was realized the form of organization which for centuries has been adopted by the Catholic Church universally, both in England and on the continent; namely, the chorus of voices of varied pitch, of boys or women, and of men.

In America, until comparatively recent years, such a choir was customarily installed in a gallery in the west end of the church, together with the organ. This arrangement offered certain advantages, which must not be overlooked.

The rear wall of the nave, or the side wall if the choir gallery were placed otherwise than in the west end, served as a sound reflector for both choir and organ; and the latter was afforded sufficient space to permit of its effective arrangement in construction and the free egress of its sound. The tone of the choir served better to lead the congregation when issuing from a raised gallery behind it. The choir could enjoy the active supervision and direction of its leader, not being in view of the congregation.

And it must be admitted that to achieve the best musical results it is imperative that a choir be under the visible control of its conductor, whose technical guidance and inspiration are no less indispensable to the success of its efforts in performance than to those of any other vocal or instrumental body. Almost without exception the best choirs in continental Europe, whether in Lutheran, Roman Catholic, or Russian churches, are conducted by their directors during service. The fact that English choirs are not so conducted is due partly to the exceptional advantages of organization in those choirs with whose work we are most familiar; and still more to the character of the music commonly sung—a character which has been evolved through the necessities of the case, rather than by reason of its generally superior musical or emotional value.

The revival of interest in restoring to the Church a more complete musical rendering of her offices was naturally accompanied by a livelier interest in matters of ceremonial. The Church of England, with her cathedral system and its musical services, offered the example; and gradually the voices of women in many of our choirs were replaced by those of boys, and the choir was installed in the chancel.

From an ecclesiastical point of view there was a great gain. The choir appeared visibly in its rightful capacity as the representative of the people. The officiating clergy were in closer touch with it. In plain sight of the congregation, vested as becomes even the lesser participants in the services, the choir so placed offered a continual reminder of the historic choir of Levites which enriched the services of the Temple.

From a practical point of view it must be admitted that the change in location of the choir was not in every respect so advantageous. The choir was deprived of practically every visible assistance from its leader, in performance. When the choir stands sidewise to the congregation, the two halves of the choir facing each other, with the east wall of the apse or choir at some distance from the singers, the tone loses much of its strength before it reaches the congregation; although this condition is not as unfavorable to choral music as it is in leading the congregation. But further, it has been necessary to locate the organ near the choir; and the accustomed architecture of our churches rarely affords the tone of the instrument, placed in the chancel wall, the same freedom of emission which it enjoyed in its former location.

But the real crux of the whole choir question is not so much the character of its membership or its location, as the conditions attending its organization, maintenance, and training.

For centuries the male choir has been given preference, in some cases exclusive consideration in the church in nearly all countries. Undoubtedly its adoption in our own was influenced by its effectiveness in the English cathedral system. But in how many instances in this country have the methods of organization and of training which are accorded this form of choral body in the English cathedrals, and to which its effectiveness is so largely due, been introduced and maintained in our Church? We know of barely a half dozen. In other words, we have been attempting to carry out in many parochial churches, under all sorts of conditions, a form of musical administration peculiar to a nationally endowed cathedral system in the mother country. It is unnecessary to dwell upon the essential features of the latter. Chief among them are the choir school, claiming the entire time of the choristers each day; which is divided into periods of general educational work, musical and choir-training, participation in the daily services of the Church, and recreation; all under competent and systematic supervision.

In this country, at least in the larger parishes, comparatively few of the choristers are recruited from the parishes in which they sing. They attend the public schools; and such rehearsals as are held must take place after school hours or in the early evening, often interfering with normal recreation or with domestic arrangements. The minds of the boys are upon their choir work but a few hours each week, and a not inconsiderable portion of this time must be spent upon vocal training and in learning new music, which is unnecessary in the case of the adult mixed choir. And in order to hold the interest of the boys they must be offered a measure of recreational interest which still further encroaches upon the concentration of effort which their musical training requires.

The foregoing comparisons refer to our larger parishes only. In the case of smaller ones a fairer comparison would be with the English parish church, which is less familiar to the average American traveler. These churches lack the advantage of choir schools, and are thus subject to conditions more like our own. But in England the percentage of adherents to the Established Church is far greater than that to the Church in this country; and in England boys employed in choirs are more likely to come from church families, and to possess a certain instinctive, if not actual sympathy with her services. Boy for boy, there is no reason to admit that the American is less susceptible of being efficiently trained as a chorister than the English; but the training of the former must be more skillfully accomplished.

Add to the disadvantageous conditions we have noted the fact that the musical life of a boy, so far as his real value to the choir is concerned, is at best but for a term of three or four years, so that the choirmaster is continually obliged to be training new material for replacement purposes—and we may well wonder that on the whole our choir situation is as good as it is.

The male choir is historically the official choral body of the Church. It is well that it should remain so, provided it can be maintained at the standard of excellence which alone renders it worthy of its office. Undeniably it is becoming more and more difficult, in the larger cities at least, to obtain boys for choirs. Denominational churches have adopted this form of organization in not a few instances; public school authorities are becoming less inclined to grant the special privileges it is necessary to obtain in order to secure the attendance of the choir at occasional week-day services; and the general trend of family life and activity, which affects the children as well, interferes with the regularity of their attendance even when once enlisted.

There is no reason why in our Church we should accept choral standards lower than those which we demand in secular music. But unless we provide the means to maintain the higher standards, recognizing that the same fundamental principles govern the musical training of a church choir as of a secular choral society, so far as practical considerations are concerned, we shall fall short of our ideal. If the boy-choir is to attain its highest efficiency, some form of the choir school must be adopted by those parishes whose resources will permit; either by the provision of individual schools, or of a common school for a group of parishes.

Further, we must recognize the fact that the competent trainer of a boy-choir must possess specialized knowledge of his subject in addition to the general qualifications requisite in a choirmaster. Few realize how exacting is the task laid upon the choirmaster, or how great his responsibility in the face of adverse conditions. If we are to exact these additional qualifications, he must be afforded the opportunity to obtain such knowledge, by means which we shall hereafter recommend.

With the fulfilment of such conditions we may rightly look to see more generally in this country choirs comparing favorably with the best of those in England. That there are not more at the present time is in no way a reflection upon the conscientiousness and devotion of our choirmasters; rather is it a commentary upon the conditions which render their task one of extreme difficulty.

But because the male choir is traditional in the Church, it must not be maintained that a poor boy-choir is preferable to a better one entirely of adults. By silencing the women's voices in our Church, except in congregational singing, much is lost which, if properly directed, would be of distinct spiritual value in our services. Here again the predilection for chancel choirs, while entirely justified by Anglican precedent, imposes a new problem; that of proper vesting. But it is not insuperable, as has been demonstrated.

In all cases where for any reason a good boy-choir cannot be maintained, and a better one of men and women is practical, we believe that considering all the conditions the employment of women in choirs is not only justifiable, but desirable. Under the conditions presented by the location of the choir in the chancel the maturity of the adult singers should render them more independent of the organ, and assure a defi-

nite gain in the expressiveness of the singing and in the intelligent interpretation of the texts; qualities by no means difficult of attainment in a good choir-boy, but too often conspicuously lacking in inferior ones, whereby the effectiveness of the service is impaired, and its spiritual value diminished; at least to worshippers of musical sensibility.

It is strongly urged that all adult members of the choir, whether men or women, shall be communicants of the Church. This rule should be waived only in cases of real necessity, for the desirability of its observance is too obvious to require comment.

Whatever the form of choral organization employed, the sole object of its participation in Divine worship is musical leadership in services offered to the greater glory of God. Casting aside all prejudice, we must be ready to provide in each of our parishes that form whose maintenance is most practicable and whose efforts will best attain the great end in view. And then we must be prepared to offer every assistance to those in authority over it, to the end that they may carry out effectively those measures which, from a practical point of view, are indispensable to the achievement of the highest standards in whatever form of music or musical organization.

Section 6

THE ORGANIST

The position of organist in our parishes requires for the efficient exercise of its duties more varied qualities than are demanded for similar functions in any of the denominational churches, under corresponding conditions.

While not an invariable custom, the offices of organist and choirmaster in the Church are usually combined; and in our consideration of the subject we assume such to be the case. There are instances in which the separation of these functions is attended by good results, depending largely upon the personality and musical ability of the respective incumbents. But generally speaking, a capable organist is more likely to be well grounded in those fundamental musical principles whose application is indispensable in the training of a choir and all that it involves, musically, than one who has not been obliged to pursue the same paths in musical education. From the standpoint of authority and consequent responsibility there is a distinct gain.

Assuming then, that the offices of organist and choirmaster are combined in one individual, we will hereafter refer to him as the organist.

The well-equipped church organist should possess, to a satisfactory degree, each of the following qualifications:

(*a*) Sound musicianship. Under this designation are included familiarity with the fundamental principles of harmony, musical form and composition; practical experience in chorus conducting; knowledge of the history and evolution of church music, from which proceed naturally the appreciation of values in church music, be it hymn-tunes, services, or anthems; some knowledge of voice production, in the case of boy-choirs extended specialized skill.

(*b*) Good organ-playing. Not necessarily that of the virtuoso, or even ability as a giver of recitals; but the capacity to accompany well, both choir and congregational; to lead them both with sound judgment in matters of tempo, rhythm, and nuance of expression; and so to fuse the various musical elements into the service itself as to enhance its continuity and ensure its unity.

(*c*) Character and personality. The relationship of the organist to the members of his choir is an intimate one, carrying with it limitless possibilities of moral influence, with the practical certainty that some influence will be exercised, consciously or not, in one direction or the other. Especially upon choir-boys is such an influence potent, and as lasting as is that of the secular school-teacher. As the organist, who should be a communicant of the Church, demonstrates in himself qualities of Christian manliness, reverence, respect for superior authority, punctuality, consciousness of duty and grasp of opportunity, so will he influence his choristers. And to these qualities must be added that sympathy of association which will attract and hold the interest and loyalty of the singers.

We have not attempted to set the above qualifications in the order of their importance, for that order cannot be defined. Organ-playing certainly should not come first, nor musicianship last. Rather must all three qualifications be considered as equally important, although naturally they will be possessed in varying relative degree.

Canonically the Rector is in authority over the music of his parish; but it is upon the organist that he must depend for its successful administration. Between them must exist the fullest sympathy and co-operation. It is undeniable that up to the present time little has been done to instruct our clergy in the fundamental principles of Church music, not so much of technical matters as of those of good taste, practicability and general appreciation which they must possess in order properly to assume the responsibility laid upon them by the Canon.

Neither have organists generally so been instructed in the broader principles of the music of our Church as to enable them to do more than carry out a certain accustomed routine, or to indulge in hazardous and ill-advised innovations based neither upon liturgical principles nor upon sound musical appreciation.

The results of the above conditions are often unfortunate. The sole remedy for them is education; education of clergy and organists alike. This Commission conceives it to be one of its foremost duties to make such recommendations as will provide for such education in the immediate future. [pp.59-60]

From the standpoint of the organist himself, apart from his position as choir-master, the services of a majority of our parishes afford too little encouragement to his musical development, and consequently to the increase in his value to the musical administration of his parish.

It is well-known that creative work affords a stimulus which is indispensable to the musician. With the organ this creative faculty is encouraged not alone by musical composition, which is open to all branches of the musical profession; but by improvisation. No other

instrument affords such facilities for this practice as the organ, and facility in improvisation is a *sine qua non* in those countries where organ-playing has achieved its highest development.

By the nature of our liturgy little opportunity is ordinarily offered to the organist to use the organ "within the service" other than as an accompanying instrument. By the substitution of Anglican for Gregorian chants fixed harmonizations are provided, and the necessity of extemporaneous harmonization is removed. For all the other parts of the service—hymns, canticles, anthems, the music provides the accompaniment. Add to this the fact that of all instruments the organ gives the most for the least effort, as regards intonation, variety of color and power—and it is evident that there is little left to encourage the progressive musical development of the church organist under contemporary conditions.

It is frankly difficult to define any means by which this condition can be remedied, in a great majority of cases. It is true that there are occasional opportunities for brief improvisation in our services, and the fact that such improvisation is often perfunctory and inadequate by no means disproves our point; it must be encouraged and made better.

A signal opportunity to afford scope to the organist for individual effort, either in improvisation or in performing music of genuine worth and appropriate character, is during the collection of the alms at the Offertory. When practicable, the organist should more often be given opportunity at this point to substitute an organ solo for the customary anthem. He would not then be made to feel, as he often is now, that the instrument to which he is devoted may be heard in its own peculiar dignity and independence only before or after service; or in a recital quite apart from the offices with which it should be associated.

There was a time when organists were wont to err grievously in their choice of selections to serve as preludes and postludes. Deprived of opportunity to use the organ independently *during* the service, and being left entirely to their own devices before and after, they often misconceived the function of the organ at these times; which should be to prepare the note of the service before, and to complete it after. Such preparation is not effected, except on great festivals, by brilliant and elaborate preludes. As the introduction of our Choir Offices and of Holy Communion bears a distinct relation to the succeeding portion of the service, so must this introduction be anticipated and prefaced by the organ prelude, so that the former presents a natural sequence to the latter. [p. 71, § 4]

At the close of the service there is the same analogy; the quiet devotion of the closing prayers, the spirit of the closing hymn, if properly selected, do not require that the congregation be accelerated in their departure by the noisy brilliance of a march or other similar composition. If it is desired to employ the organ in extended performance after service, the latter should first be brought to an effective close by the organ, in a short but dignified manner. Sonority is not synonymous with brilliant power.

It is undeniable that the effective use of the organ in the services of our Church demands a certain amount of self-abnegation on the part of the organist. The use of the organ in recital has grown rapidly in recent years; and it were indeed a pity if that portion of the organ repertoire which possesses genuine musical merit must remain unheard, because of the exigencies of service playing. But, on the other hand, it is undeniable that undue attention to this branch of the organist's art inevitably draws his attention away from the development of our church music along the lines which we have indicated; and it is our opinion that the organist will be well repaid for every effort made in the latter direction, even at the temporary sacrifice of some measure of his enthusiasm for the organ as a solo instrument.

It will be recognized that we have set forth exacting qualifications as essential to the organist who is to assist in bringing up the standards of our church music. And in the same measure we must be prepared to offer such remuneration, both as to financial emoluments and as to the respect and sympathetic co-operation accorded him, as are just and proper. It is incontestable that the salaries paid in many instances are not such as are commensurate with the services required to be rendered; nor are they such, especially in these times of competition with the rapidly growing secular opportunities offered organists, as are likely to attract the services of other men well fitted to assist in achieving the end we have in view. The education of the competent organist is expensive, and his duties are engrossing. Their proper performance demands an amount of time and study which must be properly remunerated, if the Church is to hold her best men and attract others, and also in order that organists may not be obliged to seek additional fields of activity to such an extent that their services to the Church are impaired. [p. 71, § 5]

As a rule our organists are devoted to their work. They give of their best according to their ability, and it is the duty of the Church to encourage them in every possible way, and to provide the means whereby they may increase their efficiency and perform their functions in the most adequate manner, as participants in the ministry of the Church, through their administration of one of the most important adjuncts of her services.

In Section 3 of Part III a plan is proposed for annual diocesan conferences of organists. In this connection attention is called to the annual Conferences for Church Workers, held in the several Provinces of the Church, which in some cases offer systematic and practical courses in Church Music. It is hoped that the provision of such courses may be extended, and that parishes will encourage the attendance of their organists and choir-masters, and arrange to defray their expenses. No ordinary parochial expenditure for church music would be likely to produce more helpful results, and the Commission heartily endorses the movement as worthy of all encouragement. [p. 72, § 6]

Section 7

CHORAL MUSIC

In the musical rendering of the Church's services, two systems are commonly employed, viz.:

I. The ancient, or Gregorian.

II. The modern, in which is composed music known as of the Anglican School.

I. The Gregorian System

The Gregorian system served the Church for many centuries as her sole musical system; it was derived from that of the Greeks, and was firmly established in the Western Church as early as the end of the seventh century.

Its chief characteristics are the employment of certain scales no longer in general contemporary use, known as the Gregorian modes; the freedom of the rhythm, which is derived largely from the accents of the text; and the fact of its being purely a melodic system, conceived and developed solely for voices.

The repertoire under the Gregorian system is necessarily confined to the traditional melodies of the Church, to which no additions have been made for several hundred years. While invariably sung in unison, the accompaniment of the organ has been added in recent years; if judiciously and skillfully performed, it relieves what might otherwise seem to be monotonous and sombre; although the resulting harmonization of the melodies is purely of modern invention, and wholly extraneous to the Gregorian system.

All the traditional Gregorian melodies were originally written to Latin text, save only *Kyrie eleision* and certain responses for Good Friday, which were in Greek; and occasional *alleluias,* etc., in Hebrew.

For use in the vernacular services at any time since 1549 it has been necessary to fit the prescribed English texts to the respective ancient melodies. This procedure offers little difficulty in the case of the various inflections and formulae of the Choral Service, of chants and hymn-melodies. And we believe that more widespread use of the Gregorian tones for chanting, and of certain of the plainsong hymn-tunes which are provided in the New Hymnal, is highly desirable. They contribute much to the dignity of the service; they bear the distinction of centuries of use in the Church, and in their practicability for general unison singing, they present important advantages for congregational rendering.

The difficulties attending the adaptation to English Text of antiphons and similar melodies, and of the choral portions of the Holy Communion, are more marked. The structural differences between the Latin and the English languages—the curve of the sentences, so to speak—and the general syllabic characteristics are widely divergent, and these facts must be taken into account. In a large number of instances, however, the work has been done successfully, and numerous settings of the choral numbers of Holy Communion in the traditional plainsong melodies are available. At present their use is not widespread, and is governed chiefly

by individual preference. It is undeniable that the simpler of such settings are eminently practicable and effective for congregational use, when the congregation is properly trained in their performance.

Until the middle of the sixteenth century the music of the Church in England consisted mainly, if not entirely, of the unisonous plainsong or Gregorian melodies and formulae, to which were set every portion of the liturgical offices.

The compilation of the First Prayer-book of Edward VI was unattended by any provision of music to accompany the revised offices, now in the vernacular. But it was evidently the intention of those in authority that the musical rendering of the services should be continued uninterruptedly. It is true that the rubrics of the daily and certain other offices did not, as a rule, define the manner in which the various portions of these services should be rendered, such directions undoubtedly being considered superfluous. But it is noteworthy that in the case of Holy Communion it was expressly directed that the Introit, the Creed, *Sanctus, Benedictus qui venit, Agnus Dei* and the Post-Communion should be *sung,* provided there were "clerkes . . . to sing."

At the same time the perpetuation of the Choral Service in the cathedrals had been assured by statutes enacted by command of Henry VIII, which provided for the appointment of "men of judgment in singing" as Minor Canons, lay clerks and Deacon and Sub-Deacon.

The first music set forth by authority to accompany any portion of the revised offices in English was the Litany. The adaptation of traditional formulae to the English text was made by Archbishop Cranmer and published in 1544; and the musical notation of the remainder of the Book of Common Prayer by John Merbecke was published *cum privilegio* in 1550.

These works testify to the determination on the part of the sixteenth century reformers that the old choral and musical character of the services should not be lost. At the same time their character and the circumstances attending their production bear witness to the equally earnest desire that the musical settings be simple and practicable for congregational use. Cranmer's setting of the Litany has very generally been superseded by that of Tallis but the Merbecke book still presents more than historic interest, in certain respects.

It cannot be stated with accuracy that the latter provided for the continued use of ancient forms in all parts of the services. The suffrages at Morning and Evening Prayer followed traditional formulae; *Te Deum* was set to a much simplified form of the Ambrosian melody, and simple forms of the Gregorian tones were assigned to the canticles. In the Communion Service, however, the recitation of the Celebrant and the responses of the people are entirely monotonic; while excepting for *Kyrie eleison,* all the musical numbers of the service were set to original music, even though in Gregorian mode and style. The same was true of the portions of the Burial Service given musical expression.

Merbecke's original compositions for the Holy Communion have undergone many modifications at the hands of musical editors, until with the addition of modern harmony and consequent abandonment of

the old modal system, and with the submission of the whole to regular metrical rhythm they entirely lost their original character and likewise their original beauty and identity. In this mutilated form they have been perpetuated, but save for the sentimental association of their melodies with so significant a period in the Church's history, they present no advantage over modern settings.

The restoration of the melodies to their original form has recently been accomplished, and in this form they are now available for general use. No better medium for congregational rendering of the music of Holy Communion can be suggested, and its use for this purpose in the editions mentioned, is worthy of recommendation. [p. 72, § 7]

Probably the use of Merbecke's settings did not long outlive the Prayer-book for which they were made; for from the middle of the sixteenth century harmonized music was composed, which stands as the foundation of the Anglican school of today.

II. The Anglican System

What is known as the Anglican School of Church Music came into being soon after the English Reformation. It differs from the Gregorian chiefly in its adoption: (1) of the modern musical system; (2) of metrical rhythm, independent of although usually correlated to verbal accent; (3) of polyphony, or vocal part-writing; (4) of new musical forms; (5) of instrumental accompaniment.

Under the Anglican system the ancient Gregorian melodies and formulae are still retained for those portions of the offices whose musical rendering constitutes what is popularly known as the Choral Service; *i. e.,* collects and prayers, versicles and responses, the Litany, and certain portions of Holy Communion. Other settings of some of the foregoing, notably those in harmonized form by Tallis, are, however, in very general use.

From the Gregorian chant has been evolved the Anglican chant, used for the same purposes as the Gregorian. (See Chanting, p. 19).

The Anglican system provides hymn-tunes harmonized in four vocal parts, many of which tunes, however, may be sung in unison if desired, with instrumental accompaniment. The Church has also drawn upon the best of the musical literature of other countries for her authorized collection, notably the Chorales of the Lutheran Church.

Free Composition. Under this heading fall:

1. Settings in so-called anthem form of *Te Deum* and the canticles of the Choir and Occasional Offices.
2. Settings of the "musical numbers" of Holy Communion, already referred to as the ordinary of the service, in distinction to those texts which are variable, according to the day or season. As the dignity and solemnity of the service have ever demanded that its music be worthy of it and distinguished from that of other services, for these portions of the service chants are not employed, but individual settings are provided, as above; in anthem form, and in their

distinction to the chant form used for psalms and canticles in the daily offices corresponding to the special melodic settings provided under the Gregorian system and known as plainsong masses.

3. Settings usually of prose text, derived from Holy Scripture, from the Book of Common Prayer, or from liturgical sources, and known as Anthems. (See note on page 38.) Although a form peculiar to the Anglican Church, they resemble somewhat the motets of the Roman and Lutheran Churches, and fulfill a corresponding function.

For the canticles at Morning and Evening Prayer settings in anthem form are drawn almost exclusively from the works of English and American composers, produced expressly for the Anglican Church. These settings exist in profusion and in all degrees of elaboration; from the simple setting suitable for a choir of moderate ability or for congregational use to the more elaborate ones produced in recent years and demanding for their performance well-trained and capable choirs. Many of these settings in anthem form are confessedly conventional in character, and of slight musical value; and their merit is by no means to be measured by the degree of their elaboration. In the fine settings of Tye, Tallis, Byrd, and Orlando Gibbons and some of the earlier nineteenth century composers the Church possesses an heritage of which she may justly be proud. While written in the polyphonic style brought to such perfection both in England and on the continent, and thus less easy of execution under our modern choral conditions, they are peculiarly the foundation of the whole repertoire of the Church's harmonized music. As such they are deserving of far greater attention and study than is generally accorded them at the present day.

The choice of settings of the canticles in every parish must be governed by the capacity of the choir and the organist, who should not attempt to perform such compositions as it is beyond their power to render expressively and adequately. Failure to observe this rule is unfortunately all too common, and does not tend to the edification of the congregation or to enhance the dignity of the worship.

Settings of the choral portions of the Holy Communion are commonly drawn from one of two sources; the Anglican *Communion Service,* and the Roman *Mass.*

The first musical setting of Holy Communion in the vernacular and to the revised Liturgy was by John Merbecke, in 1550, as has already been noted. It was a melodic setting, mostly of original composition, but in the style of the accustomed Gregorian music as to its rhythmic, and to a certain extent, its modal character. It was followed by a few harmonized settings by Tallis, Gibbons and others, but the custom of having the choir-boys withdraw after the Creed inclined the best composers of the time to direct their attention more to the canticles of the Choir Offices. With the decline in ceremonial observance, and the custom of celebrating the Holy Communion regularly as the principal service of the Lord's Day falling into general disuse, the beginning of the nine-

teenth century saw the music of the Communion Service still restricted to the Responses to the Decalogue and the *Sanctus,* with perhaps the Creed.

One of the results of the Oxford Movement in England was to awaken in composers an interest in restoring the complete music of Holy Communion; and such settings have been produced by all the prominent church composers in England, and more recently by some of the best composers in this country. Many of these settings or "services" are of impressive beauty and real spiritual quality. They demand well-trained choirs for their adequate performance, but when so performed they are worthy of their place in the Divine Liturgy, to whose form and characteristics they are especially appropriate.

Simple settings of the Holy Communion in free form, but practical for congregational use, are not wanting; and their adoption might well be extended.

The Anthem is a form peculiar to the Anglican Church, although an evolution of the motet of the early English and of the Roman and Lutheran faiths. In fact, it appears that in the Church of England during the latter half of the sixteenth century it was frequently the custom still to sing the anthem in Latin, as is witnessed by the works of Tallis and his contemporaries. These works were also unaccompanied and in their polyphonic style were similar to the Roman Catholic motet, which achieved its highest artistic development during this period.

The whole weight of ecclesiastical tradition, as well as of liturgical propriety, points to the music of Holy Communion as the most important of all the musical literature of the Church. Our composers would be well repaid by devoting to its composition their most earnest efforts. But it would seem that the anthem has usurped this interest to a large extent, to judge by the profusion of compositions in this form which have been produced within the past hundred and more years. Undoubtedly the inclusion of anthems in nearly all the services of the Church, and the relative infrequency of complete choral celebrations of the Holy Communion as compared with choral renderings of Morning Prayer, may account for this condition.

Considering the great number and variety of these compositions, it is but natural that many are conventional and perfunctory, and of correspondingly slight musical value. But although the subject requires only passing mention, there is obviously a wide field for the choice of such works, and only of such as are distinctly of musical worth and are suited to specific conditions of performance.

In the case of the anthem it is easier to draw upon the musical literature of other countries than in the case of services. Some of the simple motets of the Roman Church are capable of successful adaptation and appropriate use. The same is true of many composed for the Lutheran Church, from the time of Bach to the present day.

In recent years much interest has been awakened in the music of the Russian Church, to which important contributions have been made by nearly all of Russia's most distinguished composers. The beauty of this music is incontestable and although both the ceremonial and acoustic

conditions of the Russian Church give such music an effectiveness which it can rarely achieve in our own, its use to a limited extent is by no means to be deprecated.

Finally, there is the Oratorio, or sacred cantata, a form so widely cultivated in Protestant Germany, in England, and in America. Selections from standard works in these forms are available in abundance, and when adequately rendered are often effective. Their character is one which is not based upon Catholic tradition, and is essentially different from that of the music composed expressly for our Church. Their extended use therefore will not tend to develop and maintain that unity of spirit between Liturgy and music which we believe to be so important.

It is well-known that musical settings of the Latin Mass of the Roman Church have been produced by many of the greatest composers of all time. These settings are often of great beauty and impressiveness, and of dramatic power. When performed in their integrity, as originally composed, and in the services for which they were destined, many of them are spiritually inspiring.

But their adequate performance calls for conditions which are entirely foreign to the genius and resources of our own services. They were written to Latin text; for performance by adult solo singers, chorus and orchestra of the first rank, favorably placed in the church or continental cathedral, and directed by the conductor. Often of extreme length, they were performed under conditions which did not necessarily interrupt the service, which might be continued simultaneously by the clergy.

The reduction of such works to the length appropriate to our own form of service rarely fails to result in a mutilation which should be forbidden by every sense of artistic propriety and respect for their intrinsic value as music. When so mutilated they lose their power and their symmetry, and become emasculated and ineffective. Few of our choirs are capable of rendering such works adequately, even if they can be adapted to our use; while the reduction of the orchestral accompaniment to one upon the organ, and the absence of the conductor whose active guidance is well-nigh indispensable to a satisfactory musical performance, present almost insuperable obstacles.

In the replacement of the Latin text by the prescribed English version, great difficulty is also encountered; as we have already noted is true, although to a lesser extent, in the case of Gregorian melodies.

It is undeniable that the Latin language presents exceptionally favorable characteristics for vocal setting. The predominance of words of more than one syllable facilitates the rhythmic accent and expressiveness which it is more difficult to attain with the frequent recurrence of short monosyllabic words of importance, which is so marked a feature of the English of the texts assigned to choral rendering in our Prayer-book. As an example of this condition, it is interesting to compare the prescribed texts of *Gloria in Excelsis,* in the Latin and English services respectively.

The Latin text consists of sixty-six words of from two to five syllables each, of which nearly fifty per cent have at least three syllables;

and eighteen monosyllables, of which only two are substantives; the remainder being pronouns, prepositions, or conjunctions, not ordinarily calling for accent or even for especially distinct enunciation.

In the English version there are but thirty-five words of two or more syllables, thirty-two of which are of two, and only three of as many as three syllables each. The remaining words are all monosyllabic, and number no less than one hundred and eight; of which thirty-two are nouns, including eighteen repetitions of the Divine Name in one form or another.

Further difficulty is ecountered in the frequent rearrangement of the relative words of the sentences in the English translation, rendering the adaptation to a fixed text far more difficult than where the English text may be chosen at will.

The foregoing does not apply to all Latin Masses, especially those by certain modern composers who have made settings not unlike those of the Anglican school as regards their comparative simplicity and brevity, and as being destined to be sung without accompaniment, or with a simple organ part. Such settings are often effective, of deeply spiritual character, not unduly difficult of execution by a good choir, and of distinct musical merit. But their selection, adaptation and performance require the exercise of fine discretion and ability.

In conclusion, it is our opinion that while the Church has no reason to abandon the eclectic policy by which the music of other Churches is drawn upon, insofar as it is appropriate to her use, such a practice should be the exception rather than the rule. The Anglican school of church music has developed in response to the peculiar needs of the Church, and in accordance with the character of her Liturgy and ceremonial. It is conceived in the spirit of the Church's services, and while individual in style as compared with the liturgical music of other countries and churches, the best of the modern literature is sound in technical construction, and varied and often full of color in its emotional expression. This applies not only to the best of the English repertoire, but also to much that has been composed in America since the general replacement of the quartet by the chorus choir. The eminent practicability of English music for choirs of men and boys is shared by much church music of American composition, although it is to be regretted that the work of some of our best American composers in the past has been designed for performance by a chorus of adults, and is thus less practical for boys' voices.

But it is incontestable that the Church's own repertoire is that most appropriate to her general needs; and it is the duty of those in authority to regulate its choice and to encourage the achievement and maintenance of the highest standards in its performance.

Section 8

MUSIC IN THE SERVICES OF THE CHURCH

The rubrics of the Prayer-book seldom if ever prescribe the "manner of vocal utterance" for any portion of its offices, whether assigned to clergy or people. There is no instance from cover to cover where it is

mandatory in any rubric that a prescribed text shall be *sung,* without alternative permission that it may be *read,* or *recited,* or *rehearsed,* or *pronounced,* or *said.* [p. 66, §5 Note.] (Hymns inserted by authority of the rubrics do not alter this fact, since their text is rarely prescribed.)

By the sanction of common usage, however, it is possible to define certain portions of the customary services as usually being sung "in quires and places where they sing." It is obvious that a wide diversity of use exists even in this respect, from the simplest parochial service to the full choral rendering of the offices.

But for all general purposes, and subject to minor modifications, we need take into consideration but two major classifications, viz: (*a*) the *parochial,* or non-choral service, in which certain portions are ordinarily sung by the choir or by the choir and people; and (*b*) the *choral service,* in which practically all of the prescribed office is sung by both clergy and people.

[Let it here be noted that wherever in this connection the designation *choir* is used, it denotes the choir as representing the people. That the congregation does not actually join with the choir in the musical rendering of any portion of the services excepting anthems does not alter the fact of its technical right to do so; even though it may occasionally or invariably relinquish this right, and permit the choir to represent it.]

In determining which portions of the parochial service allotted to the people shall be sung, several considerations may serve as a guide. They are:

(1) General contemporary usage.

(2) The application of liturgical principles, involving study of the source of each item and its relationship to the whole.

(3) Rubrical directions in effect at any time since the compilation of the first English Prayer-book.

The first method is the one most easily followed. It recognizes the force of general custom, established by many years of evolution and finally adapted to present-day conditions. But its adoption may lead to the perpetuation of customs which upon reflection are found to be at variance with that logical consistency whose attainment is so marked a characteristic of our Liturgy. Practical considerations in individual parishes must also be taken into account, while not being permitted to prejudice the case for the whole Church.

The second method, if carried out solely upon the basis of historical precedent and without taking due account of contemporary liturgical conditions, might render the services of less spiritual value to the people. But as to the importance of the coherent and logical relationship of each part to the whole, too much cannot be said; and this relationship cannot better be appraised than by the application of general liturgical principles.

The third method will seldom be of material assistance, from the fact that such directions are not only infrequent but when encountered may have been prompted or influenced by considerations no longer valid.

We believe a combination of the first two methods to be most desirable, and that in the presentation of our subject our recommendations should be governed by their joint application. The subject of our Church Music must be approached and examined from the same standpoint of fidelity to Catholic principles, of fitness for its high purpose, which have always guided the compilers and revisors of our Liturgy itself; that it may ever be a worthy and acceptable part of our common worship of Almighty God.

In this spirit we offer such comments and recommendations as follow, first examining the principal congregational offices of the Prayer-book, from the standpoint of the *Parochial Service.*

Section 9

MORNING PRAYER

Universal custom assigns to the choir (see note on p. 36) the *Venite exultemus,* or its alternates, and *Te Deum laudamus* and *Benedictus Dominus,* or their respective alternates.

The *Venite* is now invariably sung to a chant, as its character as the fixed or invitatory psalm demands. [p. 66; p. 71 §8] No further comment is called for.

In those parishes where Morning Prayer is most frequently the service of the later Sunday morning hour, the Psalter is usually read. Two considerations have undoubtedly combined to make this custom so widespread, viz: the belief that the average congregation is incapable of general participation in chanting the psalms, and the impression that the singing of the Psalter consumes much more time than its recitation.

In England the custom of singing the Psalms has been more general for many years; probably without interruption since the Restoration. Further, the Cathedral system has provided a perpetual encouragement as well as a valuable example of the proper musical rendering of the Psalter. The briefest reflection upon the history of our own Church in America will show that such has not been the case with us.

It is greatly to be desired that the practice of singing the Psalter [p. 19] be restored, wherever practicable. The Psalms were written to be sung. References without number are made in Holy Writ to their having been so rendered in the service of the Temple; and their singing, not their recitation, formed the germ of the daily offices of the Church from its foundation until long after the English Reformation.

It is popularly averred that "we are not a singing nation"; that a certain diffidence discourages the lifting up of our voices in the song of public worship. But who has heard the singing of our soldiers and sailors in their camps during their training for the late war, and can still plead that we cannot sing if we really want to? The whole question is one of training. Immediate results might not be forthcoming, but the effort is surely worth while.

As to any consequent lengthening of the service, it must be pointed out that if the chanting follows the directions so clearly laid down in our New Hymnal, a psalm sung will require hardly more time than one read,

providing the reading be done with due regard for the meaning of the text and the solemn or joyous character of the praise. That hasty and unintelligent reading of the Psalter by our people too often lamentably fails to meet the latter condition, is still more to be deplored.

At a later point in this report recommendations will be made for more adequate instruction of both clergy and choirmasters in the principles of our Church Music. If such recommendations are carried into effect little fear need be entertained that the singing of the Psalter far more generally than at present will be attended by any disadvantage or insuperable difficulty.

With the sung Psalter the *Venite* is restored to its true position as the fixed psalm of the Psalter for the Day; and the invitation "O come, let us sing unto the Lord," regains its true meaning, so strangely lost when the Psalter is read.

Mention should be made of the custom of *singing* the *Gloria Patri* after each psalm, even when the psalm has been *read*. The custom is illogical, but of practically universal usage. [p. 41] It can be defended upon this ground, but upon no other. If so sung, the same chant should be employed as for the *Venite*.

The special anthems* for Easter Day are usually sung to a chant, in the same manner as the *Venite*. Originally sung as part of a solemn procession, they appear in I Edw. VI under the rubric that they be "solemnly sung or said," followed by a versicle and response, and a collect. It would thus seem desirable that a more fitting setting be accorded these sentences than the customary chant, although such a setting should be melodic in character, and suitable for congregational use. [p. 66 §4B]

The alternate for the *Venite* on Thanksgiving Day, from the 147th Psalm, should, however, be sung in the same manner as the *Venite*, as is usually done.

The effective rendering of *Te Deum laudamus* depends almost entirely upon the choral resources in each parish, upon the selection of its musical setting, and upon the skill and insight of those in charge of the music and of its performance.

During the many years that Morning Prayer has maintained the position of the chief service of Sunday in so many parishes, as measured by the attendance of a majority of the congregation, the only alternate provided for *Te Deum* was *Benedicite:* a far less practical text for free musical setting, despite the obvious difficulties inherent in the former. *Te Deum* has thus come to represent to many people the chief canticle of the Lord's Day services, and one whose eloquent and uplifting note of praise and worship has been the inspiration of countless devout and faithful worshippers.

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*The word anthem occurs in various parts of our Prayer-book, with no less than three different meanings. First, as defining the *Venite* in Morning Prayer; second, denoting the sentences for Easter Day above referred to; and third, designating the musical composition to be sung after the third collect at Evening Prayer.

As the word anthem is used today only in the third sense, it would be well that the proper designation replace it in the first two instances. The *Venite* should be known as a canticle, or, better as the Invitatory Psalm; while the Easter Day sentences, both in their place and in reference to them in the second rubric on page 6 of the Prayer-book, should be given the more nearly correct designation, "antiphons."

But we must frankly face the fact that as rendered in many parishes *Te Deum* is associated with unintelligent, unskillful performances of musical settings which fatigue by their inordinate length and over-elaboration, or which fail to express the dignity and grandeur of the text by reason of the triviality and mediocrity of their musical settings or performance, or both.

As one of the great hymns of the Church, *Te Deum* imperatively demands a worthy musical setting. To do justice to the solemnity of the whole, to vary the sentiment of the music in accordance with the frequently changing character of the text, and yet to keep the entire composition within the bounds of reasonable time of performance and of practical use for a choir of moderate ability, is a task of great difficulty, whose successful accomplishment but few composers have been able to approach.

From a practical musical standpoint, the recommendation that permission be given for the use of one or more portions of the three major divisions is most heartily to be endorsed, although this recommendation has thus far failed of adoption by General Convention.

Were such permission to be accorded, many of the conditions which now beset choirmasters and distress congregations would at least partially be solved. A choir whose ability is not sufficient to give a sustained, effective rendering of a worthy musical setting of the entire hymn might conceivably be able to concentrate its efforts upon a single section, and give it a performance which would be edifying and even inspiring.

It must be recognized that the comparative inflexibility of such portions of our ritual does not accord with the widely varying capacity of the choral bodies which must interpret them in music. Unless the choir by itself, by reason of its superior organization and training, can offer something more perfect and acceptable than could the people themselves, it has little excuse for being, except solely as a leading or sustaining body.

And thus, where the choral resources are inadequate to function independently with success, as measured by artistic standards, it would often be far better to encourage the active participation of the congregation by the selection of simple compositions, frequently repeated and thereby made familiar to all. For such purposes unison *Te Deums* are to be recommended, or even the use of a chant.*

The great problem with *Te Deum* is not to find extended and elaborate settings, of which there is an abundance well suited to performance on festal occasions by choirs of superior ability. Rather is it to ensure the choice of settings of genuine musical value—and no others are tolerable

*The ancient Church recognized the necessity of providing *Te Deum* with its own melodic setting, not deeming the chant form assigned to psalms and canticles worthy of the great hymn. If it is considered impracticable to employ this melody in our day, and that of necessity a chant must be used, all pains must be taken to secure an intelligent rendering, with sufficient flexibility to ensure each portion of the text being rendered with due regard for its character; avoiding the style of chanting too often heard today, which is totally devoid of such characteristics, and unworthy of a place in Divine Service. It is recommended, however, that the adoption of the ancient melody, in one of the simplified forms easily obtainable, be given preference to a chant, however well rendered the latter may be. But in any case it must be admitted that it were far better to employ even a chant than to subject this great hymn to a choral setting of more elaborate character, whose adequate performance cannot be assured.

in the worship of Almighty God—which are within the resources of the choirs of smaller parishes.

On the whole, it would seem that much would be gained were the *Te Deum* more generally to be reserved for the greater festivals and for special use, and advantage taken at other times of the new alternate, *Benedictus es.* Although the recurring refrain at the end of each verse of the latter, as in the case of *Benedicite,* renders more difficult the effective musical setting of this canticle, its moderate length and the character of its text commend it for the purpose. For use in Advent and Lent it is unquestionably more appropriate than *Benedicite,* while the latter may still be used on other days for which it is best suited. The limitation of musical setting imposed by the textual structure of *Benedicite* naturally affects its more general usefulness as an alternate.

Since the restoration of *Benedictus Dominus* in 1892 to its rightful prominence as the Gospel canticle of Morning Prayer [p. 67, § 10] its use has become widespread; although its alternate, which had been accorded precedence during more than one hundred years in which the Prayer-book of 1789 had been in use, was not easily or at once generally to be superseded.

From a musical point of view no other canticle of our services offers so many favorable conditions for musical setting. The beauty of the text has long been an inspiration to English composers, and more recently to our own. Its symmetry, its equal textual divisions, the rhythm of its words and sentences, all have inspired the best composers to produce settings which, as a rule, are far more successful and beautiful than their own of *Te Deum Laudamus.* It is thus all the more to be regretted that advantage is so generally taken of the rubrical permission, peculiar to the American Church, to use but the first third of the canticle save during Advent. Still further, either from the fact that this procedure precludes the possibility of using many fine musical settings of *Benedictus,* or because the necessary length of *Te Deum* makes it seem undesirable further to prolong the service, the shortened *Benedictus* is quite generally sung to a chant!

We believe that the latter practice is deeply to be deplored. The canticle whose historic position in our Liturgy is that of a perpetual memorial of the Incarnation of our Blessed Lord demands the most reverent treatment, the employment of musical forms of beauty and dignity, and the devotion of unstinted effort to its adequate and worthy rendering. The difficulties which we have noted as attending the rendering of *Te Deum* are far less likely to be encountered in *Benedictus:* and in the use of those settings which are among the Church's finest musical possessions there is an opportunity to offer the highest worship which may not lightly be cast aside.

If the singing of the full *Benedictus* be deemed to prolong the service unduly,*Te Deum* might well be replaced upon ordinary occasions by its shorter alternate, rather than that the Gospel canticle be shortened in its text, or sung to a chant as a mere matter of expediency.

Attention may be called here to a slight difference of version often disregarded when an English setting of *Benedictus* is sung: in the

fourth verse the American text reads "and from the *hand* of all that hate us." The English version is "*hands.*"

Jubilate Deo calls for no special comment. Good settings are abundant, and its use or disuse will be determined by the Rector, who canonically is in charge of the music.

Section 10

EVENING PRAYER

All that has been said regarding the rendering of the Psalter at Morning Prayer applies with no less force to the Psalms at the Evening Service. In fact, whatever fancied disadvantage the singing of the Psalter in Morning Prayer might offer, as regards the consequent lengthening of the service, may no longer be pressed; since the service itself is shorter, and seldom prolonged by the addition of the Litany; not to speak of the fact that the rubrics direct that the first portion of Holy Communion, if not the whole service, shall follow Morning Prayer on Sundays and other Holy-days.

It is strongly urged that a sincere effort be made to restore to the Psalter its traditional and appropriate rendering, at least at Evening Prayer. A beginning might be made by using a few of the authorized selections with sufficient frequency to enable the congregation to become accustomed to sing them. [p. 66 §5]

It is obvious that the present method of dividing the Psalter contemplated daily services; and in the English Cathedrals this intention is faithfully maintained, at least so far as the daily repetition of the Choir Offices is concerned. But in this country the great majority of the congregation attends public worship only on Sundays, and it seldom occurs that the same psalm is included in the appointed portion for more than two Sundays in any year. To follow the ordinary course of the Psalmody would therefore afford but scant opportunity to familiarize the congregation with its chanting, until such time as the people shall have acquired facility in chanting, by constant practice. Once this facility acquired, however, they would more readily be able to sing the less familiar psalms as they occur.

Since the restoration of the Hymn of the Blessed Virgin Mary to our prayer-book service, it has quite generally been used to the exclusion of the alternates formerly and still provided. This applies also to the second of the Evangelical canticles at Evening Prayer, *Nunc Dimittis;* and it is our opinion that no valid objection can be raised to such usage on all save special occasions. [p. 67 §14] Apart from the eminent propriety, from a liturgical point of view, that the historic canticle of Vespers which has been accorded a position of peculiar solemnity in the English Church for over eight hundred years should not be superseded by a psalm, it is a fact that this canticle has received settings of notable beauty from a large number of the best church composers. This cannot be said of the alternates to *Magnificat,* particularly of the one peculiar to the American Church.

Whenever practicable, *Magnificat* should be accorded the dignity of a setting in anthem form; not necessarily elaborate, but full of beauty and sung with the reverence and expression which are demanded.

The text of *Nunc Dimittis* also has inspired composers to provide settings of superior merit, which should be given preference over a chant. The shortness of the text renders it difficult to sing it to a chant without belittling its fervent character and the sacredness of its associations. The conciseness of the chant form, of such practical value for the singing of psalms, makes its rendering in this manner ineffective and unworthy, unless accomplished with a skill and reverent devotion which cannot always be guaranteed.

"In quires and places where they sing" should not invariably be interpreted as meaning "in places where there is a choir." The rubric is permissive, not mandatory; and the choice of an anthem after the third collect, or for that matter at any other point, should be governed by the capacity of the choir to sing such a composition to the edification of the congregation and to the greater glory of God and His worship.

An anthem of quiet, devotional character, well-sung, is appropriate and desirable; but unless thus characterized would far better be replaced by a congregational hymn. If the choir be competent, an excellent choice for use after the third collect would be one of those hymns whose tunes demand the refined expression of a choir for their proper effect; the text being chosen with particular reference to the day or season. During the last week of Advent one of the Greater Antiphons might well be sung at this point. Excellent settings, in short anthem form, are available. If additional prayers are to be said by the Minister, one or two verses of a hymn, sung still kneeling, and with or without accompaniment, are most appropriate and effective.

Section 11

THE HOLY COMMUNION

Whatever may be the degree of ceremonial simplicity or elaboration attending the offering of the Eucharistic Sacrifice, it is incontestable that the music used in this service demands our highest effort as regards the appropriateness of its choice, and the care and solemnity exercised in its rendering.

It is in this service that our church music meets its supreme test of fitness, of inspirational and devotional value and of worthiness for its high office. And yet, even under that use which we have defined as characterizing the Parochial, as distinguished from the Choral or Cathedral service, many parishes present so varied conditions that the generalizations applied to the offices of Morning and Evening Prayer can hardly be equally applicable to the Service of Holy Communion.

The music of those parts of Holy Communion which are assigned to the people may be classified under three heads, viz.: (*a*) the Ordinary or invariable; (*b*) the Proper, or variable; and (*c*) Responsory.

(*a*) Includes *Kyrie eleison* (or Lesser Litany) when used as a response to the Summary of the Law; the *Creed, Sanctus,* and *Gloria in excelsis.* [p. 72 §9]

(*b*) No prescribed texts are now retained in our Prayer-book which fall under this head. The only items remotely belonging under it are a hymn, when used in place of *Gloria in excelsis,* and the Offertory Anthem.

(*c*) Includes the Responses to the Decalogue, *Gloria tibi, Sursum Corda* and the Lord's Prayer after Communion; also the *Amens* to all collects and prayers, and to the Blessing.

Probably the most widespread use, adopted particularly in those parishes where the celebration of the Holy Communion as the principal service of the Lord's Day usually occurs only on the first Sunday of each month, is one which provides for a musical rendering of one or more items under each classification; the others being read, and only what may be regarded as a minimum of the whole being sung. From the first class is selected the *Sanctus* (possibly also the *Kyrie,* when used), and *Gloria in excelsis;* the latter either upon all occasions, or else giving way to a hymn in Advent and Lent. From (*b*) the anthem is quite universally taken; and from (*c*) the Responses to the Decalogue and Gloria tibi. To this minimum some parishes add one or more other items in musical rendering, until finally we arrive at the full Choral Service, in which much of the service is sung by Priest and people.

In Morning and Evening Prayer the line of demarcation between the Parochial and Choral Services is discerned without difficulty; but it must be recognized that except when the Communion service is choral, there is no present usage which presents the same adherence to the logical consistency and continuity which are so markedly characteristic of the Liturgy itself. That such a condition is wrong, or even undesirable, we do not presume to say; but it is necessary to note its existence, in order to proceed intelligently to carry out the responsibility laid upon us.

In a large number of parishes the Commandments are read by the Priest, while the Responses* are sung by the choir and people. [p. 68 §21] That the practice is illogical, is obvious; for it is a fundamental principle of liturgical music that a response shall be sung only when that to which it is a response is sung also. In other words, that the response must be made in the same manner of vocal utterance. There are other instances in our services as customarily rendered in which this principle is similarly violated. Unquestionably, the custom of singing the Responses to the Decalogue is in imitation of the English Cathedral service; but there the Decalogue itself is also sung, or monotoned.

It is undoubtedly true that the singing of the Responses under the conditions noted has been welcomed as an opportunity to add a musical setting to the paucity of the musical service; consisting otherwise only of the *Sanctus,* a hymn or two, and possibly the *Gloria in excelsis*— the

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*The common designation of the Responses to the Decalogue as *Kyrie eleison* is incorrect. The counterpart of the *Kyrie* of the ancient service is the Lesser Litany, prescribed to be sung after the Summary of the Law when the Decalogue is omitted. This error has been perpetuated in all English settings of the Holy Communion for many years, probably because the English service provides no alternative for the Decalogue. Actuated by a desire to retain all the musical numbers of the ancient mass, English composers have entitled their settings of the Responses *Kyrie eleison.* These responses are, however, wholly responsory in character, interpolated in the recitation of the Decalogue and not sung as a single composition, complete and independent in itself.

latter more often rendered to a well-known chant of inferior musical worth.

Furthermore, the singing of the Responses to the Decalogue, when the latter is read, distorts their real character as responses; for the length of time required to sing each one properly is quite out of proportion to the length of the respective Commandments themselves, in a majority of cases. And the difficulty of their rendering by any but a well-trained choir is very considerable, owing to the fact that no pitch is vouchsafed for the beginning of the responses following the longer Commandments, unless given by the organ; a most undesirable expedient, since it effectually destroys the effect of spontaneity which must characterize a response.

Again, these responses should be made by all the people, as is plainly directed by the rubric. If still it be desired to have them sung under the foregoing conditions, the simplest possible setting should be used, and preferably only one or two such settings at all in each parish, to the end that the congregation may be enabled to join in making the responses which they are directed to make. In many published Communion Services several different musical settings are provided for these responses; usually three, each to be used for three successive commandments of the first nine, in an obvious but rather futile endeavor to imitate the threefold division of the ancient *Kyrie*. (Not infrequently the division is irregular, and thus still more disconcerting to any would-be participants in the congregation.)

The use of such settings should be discouraged, for aside from all practical considerations they are inconsistent with the actual division of the Decalogue into two groups, of four and six verses, respectively.

Musical settings of the Lesser Litany, for use when the Decalogue is omitted, unfortunately are conspicuously lacking. No English services, for obvious reasons, provide such settings; and American composers have also failed to include them even in services composed since the Prayer-book revision of 1892. Steps should be taken at once to encourage our American composers to fill this want.

What has been said with regard to singing the responses when the Decalogue is read, applies with equal force to the practice of singing *Gloria tibi* when the service is not choral. That the custom is practically universal in the American Church is undeniable; upon this ground, and upon no other, can it be defended. If the practice is to be continued, however, it is most desirable that a single musical setting be the sole use in each parish, in order that the congregation may join in making the response with confidence and heartiness. The traditional musical formula for this response, whose invariable use is recommended by every valid consideration, will be mentioned in Section 13.

Universal custom provides the singing of an anthem by the choir, or of a congregational hymn (for either of which an organ solo is occasionally, perhaps all to infrequently substituted) during the collection of the alms. No general rule sanctions the custom, for the permission that anthems and hymns may be sung "after sermons" is here inapplicable, since the Offertory Sentence read by the celebrant precedes the anthem

and constitutes the latter a part of the Offertory. The rubric in the Communion Service merely directs that the Minister shall say one or more of the prescribed sentences "as he thinketh most convenient." The rubric further provides, however, that "when the alms (and oblations) are presented, there may be sung a hymn, or an anthem . . . " [p. 68 §25]

If the word *anthem* as here employed is synonymous with *antiphon,* as was probably the intention, it would seem to indicate something of the nature of the short sentence so frequently sung at the Presentation of the Alms; the Hymn in like manner connoting the Doxology also used for this purpose. In this case there would seem to be no rubrical justification for the singing of an anthem setting of any texts other than those of the Offertory Sentences, *during* the collection. On the other hand, if the word anthem is used in its contemporary sense, it would unwarrantably retard the service to *begin* the singing even of a short anthem *at* the Presentation of the Alms. The rubric seems obscure; but whatever its meaning, universal custom provides the singing of an anthem by the choir, sometimes replaced by a congregational hymn or even by an organ solo, *during* the collection of the alms. In a majority of parishes this is followed by the singing of a short sentence, or of the Doxology, *at* the Presentation.

The singing of an anthem as noted coincides with the singing of the Offertory Sentences by the clerks, directed by I Edw. VI; and would seem to be entirely commendable. It affords the choir freedom of choice in music and text not elsewhere provided in the Liturgy; it offers the congregation a short period for rest and meditation between the sermon and the continuation of the service at the Prayer for the Church Militant; and if the text be well-chosen and the anthem well-rendered, it is of spiritual and devotional value. But it should not be made the medium either of a display of technical ability by a well-trained choir, or of the well-intentioned encouragement of a poor one; with results in the one case hardly less distressing and destructive of the devotional value of the service to the people than in the other. The anthem is not compulsory; and unless its selection and performance justify its inclusion, it would far better be replaced by a congregational hymn, or by an organ solo, under the conditions which will be noted under a later heading.

There is much to be said against the singing of anything at the Presentation of the Alms, even the Doxology, unless upon exceptional occasions. About the act of bringing forward the alms and their presentation, culminating in the singing of a sentence or the Doxology, a certain ceremonial has grown up in the American Church which is dear to the hearts of many devout worshippers. But from the standpoint of consistency, of the continuity of the service which its music should help to assure, the singing of anything at this point is almost certain to destroy whatever artistic and emotional effect the anthem may have made. We use the word artistic advisedly. It implies no lack of devotion, of reverence, of sacredness; but rather fidelity to those highest standards of truth and sincerity and beauty to which Church Music as well as any other form of art employed in her fabric or in her offices must conform, if it is to be worthy of a place in the public worship of God.

The anthem is more likely to be free in form, in its musical and thematic structure, than the settings of those portions of the service whose texts are prescribed, and each of which bears its distinct relationship to every other portion. Its length is variable; and if it is to be followed by any text sung at the Presentation of the Alms, sufficient time must elapse between the two to permit the organist to modulate or to progress properly from the key and the mood of one to those of the other. Under such circumstances the presentation sentence should form a climax to the anthem; but unfortunately it is nearly always the case that it offers a marked anti-climax to worshippers of musical sensibility. The sentence most generally used is almost invariably sung to a mediocre chant, whose value is by no means enhanced by the fact that it is ascribed to Beethoven. Surely he did not write the melody for its present purpose. Or else it is sung to a Gregorian chant of doubtful authenticity, and quite out of place in the Communion Service. While the tune commonly used for the Doxology would at all times be preferable, it is by no means assured that there will be the slightest musical correlation between it and the preceding anthem; and the other disadvantages remain potent.

While it is quite beyond the province of this Commission to make any recommendations regarding ceremonial observance, this feature has so distinct a bearing upon the music of the service that we must record our belief that the singing of anything at the Presentation of the Alms, unless upon special occasions, is not to be commended.

In the *Ter Sanctus* the note of praise in the music of the Liturgy reaches its climax. But it must be admitted that but few of our church composers have fully grasped the opportunity here offered to sound a note fitting to be borne upward with the songs of the Angels and Archangels and all the Company of Heavens. As a rule our settings are too short to be effective; a condition perhaps emphasized by, or a result of the predominance in the text of monosyllabic words of extreme brevity.

Without in any way approving of the inordinate length and elaboration of the *Sanctus* in many Roman masses, so inappropriate for our service, we believe that the unwritten law discouraging the repetition of any portions of a prescribed text might here be relaxed to advantage. Particularly should choirmasters devote special pains to the rendering of the *Sanctus,* insuring to it the greatest possible dignity, breadth, and expression; whether the setting be quiet in character, as so many are, or more brilliant. Especially is a long prelude to be discouraged, as being disproportionate to the length of the whole, and as interrupting unduly the sentence begun by the Celebrant and to be completed by the choir.

In many parishes it is customary always to sing the same hymn after the Prayer of Consecration. The custom has much to commend it. The congregation is familiar with hymn and tune; no turning of the book is necessary to find them, and the singing is heartier and more comforting and uplifting to the devout communicant. But, on the other hand, there are numerous hymns in our Hymnal especially suitable for use at this place, which are less likely to be sung elsewhere; and their entire omission from our services would be a great loss. In any case the

hymn chosen should be set to a familiar tune, conservative in its pitch and compass, of expressive but not sentimental character, and sung without dragging, although reverently. The subdued organ accompaniment and slow tempo often adopted by organists for this hymn are a hindrance rather than a help to congregational participation and devotion.

The question of music sung or played while the people are communicating is one which cannot be decided upon general principles. If the number of communicants is large, verses of a hymn may be sung by the choir, or the organ may be played; but the singing must be good, and the organ-playing quite impersonal, or else confined to appropriate music. Either is a help to many and a distraction to others. It is necessary only to refer to the question, and to suggest its solution as best befits each individual parish.

With the *Sanctus* and the Responses to the Decalogue the *Gloria in excelsis* completes the normal liturgical music of the average parochial service. With its mingling of praise and thanksgiving, of supplication, of worship and adoration, it demands a musical setting of the highest quality, commensurate with the character of the text. Unquestionably, a choir is in a less favorable condition to do justice to its rendering at so late a point in the service; a fact which must be recognized by the choirmaster, who will spare no pains to ensure a hearty and devotional performance.

While all "services" include the *Gloria in excelsis* in anthem form, the American Church has quite generally adopted a setting popularly known as "Old Chant." [p. 69 §29] The origin of this composition is obscure, if not unknown; it has slight musical value; it disturbs the structure of the text by allotting *four* chants to its tri-partite form. Were it to be judged alone from the standpoint of its fitness as a medium for the musical expression of the Angelical Hymn, it would be unlikely to receive serious consideration.

Through long use and association this setting has endeared itself to multitudes of faithful worshippers; upon certain occasions its spontaneous rendering has proved an inspiring force. But it must be recognized that these associations are held chiefly by an older generation. To our children we are bound to bequeath only what we believe to be true and high in standard. Setting all personal prejudices aside, we must be determined to encourage in our Church whatever makes for right, for purity of worship, and so far as it lies within our power, for the achievement of that perfection whose attainment is alone worthy of our efforts.

In the Appendix of the New Hymnal a rearrangement of this chant setting has been made, whereby it no longer does violence to the structure of the hymn; and the alterations in the pointing effect an improvement over the old. But it remains a chant, a concise form, presented in what may almost be called music's lowest terms, evolved for its usefulness rather than for any inherent beauty, and designed for the singing of psalms and canticles of far different textual structure; and the use of such a form for the great Hymn of Thanksgiving is contrary to all liturgical tradition.

While we recognize the fact of its widespread use in our Church, we believe worthy of serious consideration the question of seeking a setting of finer intrinsic value; which, while no less practical for general congregational use, will be more worthy of the great Hymn and its important position in the service, and more consistent with the high standard which it is our aim to maintain in the musical expression of the Divine Liturgy.

During the ablutions it is quite common to have a short anthem or canticle sung by the choir. The practice is commendable, but much depends upon the choice of text. Frequently *Nunc dimittis* is used. If the true significance of the text were brought out and felt by the people, much could be said in favor of its choice. But experience would seem to indicate that to many the first verse suggests merely the close of the service; to them the succeeding verses do little to bring home the true meaning of the words. On general principles the singing of a short psalm, with or without *Gloria Patri,* would be more desirable, or else that the organ be played alone. [p. 72 §9-10] The latter is especially to be recommended, in view of the fact that the organist can gauge more accurately the exact length of time necessary to be taken up, and thus avoid unnecessary prolongation of the service; closing his improvisation immediately when the Celebrant is ready for the choir to leave the chancel.

Section 12

OCCASIONAL SERVICES

The music associated with the solemnization of Holy Matrimony is confined almost wholly to the use of the organ before and after the service. The single exception is that one or two verses of a hymn, or a very short anthem, may appropriately be sung after the so-called betrothal service.

In the American Church it is a quite general, if not almost universal custom, for the organist to give what is equivalent to an organ recital before the service, and to play at such length after the same as may be necessary. It is a matter of regret, and of serious concern, that this recital too often assumes a secular character which is totally out of keeping with the solemnity of the service for which it should provide the same preparation as for any other office of the Church.

This by no means implies that the organ music played necessarily should be of so subdued or serious a character as to be depressing in its effect. But much of the music of the opera house, of secular and sentimental songs and the like so often heard appears strangely incongruous, not to say irreverent, while serving as a prelude to the celebration of one of the solemn rites of the Church. Neither does the performance of such music encourage the assembled congregation to maintain the attitude of quiet reverence which their presence in God's house and the solemn character of the service to follow surely demand.

It is but natural that upon such occasions the clergy in charge should be willing to defer to the tastes and desires of others; but it is important that the matter be given thoughtful attention, in order that conditions too often prevailing at present may finally, even though gradually, be rectified.

In this connection there is also reason to criticize adversely the selection of musical compositions commonly known as "wedding marches." Judged from the same standards of appropriateness and consistency which should apply to the music of all the services of the Church, the choice so frequently made of marches from a Wagner opera and from Mendelssohn's music to a Shakesperean comedy seem singularly infelicitous. That both have achieved their very general popularity for the purpose in question because of their identity as wedding marches, seems more than probable. But the former, apart from the quite commonplace character of the music when performed out of its original theatrical setting, is associated in its origin with a dramatic sequence which is anything but happy in its termination; while the latter in its original association could not by the remotest stretch of the imagination be deemed music appropriate to follow immediately the invocation of the Divine Blessing in so solemn an office.

When the choir is present, hymns immediately before and after the service proper, whether sung in procession or not, are eminently appropriate. Their use renders the performance of any marches upon the organ quite superfluous.

If the organ is to be used alone, it is desirable that the music played for both the entrance and the departure of the bridal party be such as is in keeping with the sacred office, and not essentially different in character from that which worthily accompanies the other solemn services of the Church. Under most circumstances strongly rhythmed marches, which by no means facilitate the orderly procession of the bridal party, should be avoided as being no more appropriate than they would be for the entrance of clergy or choir at any other service. Their replacement by more wisely chosen music will inevitably enhance the dignity and solemnity of the ceremony.

The portions of the Burial Office which admit of choral rendering by choir or congregation are the Psalms, which should invariably be chanted if sung; the so-called Burial Anthem, and the antiphon which precedes the Lesser Litany. To these may be added hymns at discretion, with or without a short anthem after the Lesson. It is also customary for the organ to be played before and after the service. [p. 69 §31-33]

Little comment upon the choral music is necessary. Good settings of the prescribed texts, and appropriate anthems of musical merit are easily available.

The selection of hymns will necessarily be governed by their text rather than by the tunes; but good taste and a due regard for the general character of the service will suggest the choice of hymn-tunes of serious, but not gloomy mood. Extreme brilliance and sentimentality will equally be avoided. To this purpose the older English tunes are especially well adapted.

As to the music played upon the organ before the service, there is happily less need of warning against the introduction of the trivial or secular than in the case of the Marriage Service. And yet no less care should be devoted to its selection. So-called "funeral marches" are seldom really effective; the opportunity would better be employed to per-

form music which, while appropriate in its character to the service yet will emphasize the note of comfort and hope which is so dominant in the service itself.

The occasional practice of continuing the playing of the organ during the reading of the processional antiphons is not consonant with the principles of liturgical music.

Section 13

THE CHORAL SERVICE

As the designation is employed in the Anglican Church, Choral Service denotes that manner of rendering in which practically the entire service is sung by Clergy and People alike; with the possible exception of the lessons in the Choir Offices, and certain other portions of these and other services.

It is based on the custom of the Church in England prior to the Reformation, when in practically the entire liturgy no text was prescribed without its accompanying melody, or melodic formula, or inflection. For many centuries, as textual additions to the liturgy were made, provision was invariably simultaneous as to the manner in which the new material should be sung.

The History of Anglican Church Music sets forth the decline and subsequent restoration of Choral Service. But this restoration was the work of individuals, not of the Church. As a result, today there are conflicting versions of the ancient melodic forms, and a general lack of authoritative standard. We believe that the Church recognizes the value of this element of her worship; and that without desiring to enforce the use of the whole or any part of the same upon her dioceses and parishes, she should take the steps necessary to remove existing differences, to correlate contemporary usages with historic tradition, and finally to set the seal of her approval upon the work when completed, of restoring to its purest and truest form the traditional musical rendering of her liturgical offices.

Until the time when such a revision shall have been accomplished, this Commission considers as beyond its jurisdiction any definite recommendation regarding the choice of this or that version of the Choral Service, excepting in the case of that for the Holy Communion.

In a majority of parishes a hymn is sung as the introduction to the service, replacing the ancient Introit. While the practice has much to commend it, as affording additional opportunity for congregational singing, the restoration of the ancient Introit at this point would be very generally welcomed in parishes where the service is customarily choral. For this purpose the whole psalm provided in I Edw. VI seems less desirable, and it should be a matter of little difficulty to compile for general use the traditional text of the ancient antiphons, which with their psalm verses and the *Gloria Patri* are rubrically permissible, and for which practical musical settings are already in actual use, where the adaptation of the original melody of the antiphons is impracticable.

We have already pointed out that an almost universal custom has introduced into what we have termed the Parochial service, the practice

of singing certain responses whose musical rendering really belongs to the Choral Service: as *Gloria tibi,* and the Responses to the Decalogue.

We have seen that in the ancient form of the Mass, as well as in our own Communion Service, certain texts group themselves under the head of *responsory.* For each of these texts the ancient liturgy provided definite musical settings, varying from a simple monotone with an inflection (e. g.: *Gloria tibi,* inflected like the Gospel) to the more distinct melody of the *Sursum Corda.* [See the Choral Service pp. XVI-XVII:54.]

For some years past English composers have been wont to provide original musical settings for these texts, just as they have for Creed and *Sanctus.* There is no liturgical foundation for this practice, in fact it is contrary not only to liturgical precedent, but to the principles upon which liturgical music is based. It has added little or nothing of musical value to the service, and it has effectually deprived the people of their inherent right, and indeed obligation to join in making such responses. Until the Choral Service is definitely established, as we have recommended it shall be, we will not inquire into the precise form of these ancient melodies. But we cannot refrain from pointing out that the use of any substitute for them is contrary to sound liturgical principle and practice. The ancient melodies can be found in many published editions, including the appendix to the New Hymnal; and while varying slightly in version, owing chiefly to the setting of a text translated from the original Latin, they should invariably be used wherever their respective responses are sung, to the exclusion of every other form. This holds true whether the Choral Service is performed in its entirety or not; the principle remains the same in the case of the simple response in the Parochial service, if it be sung.

Apart from these responses, and from the melodies assigned to the celebrant and to his Ministers, if any there be, the Choral rendering of the Holy Communion contains little for the people which has not already been noted.

The dramatic possibilities, in a reverent sense, of musical setting of the Nicene Creed have not escaped our best church composers, who have given us very fine examples in their services. It may justly be questioned, however, whether upon ordinary occasions it is wise to use these settings, depriving the people as they do of an active participation in the public confession of their faith. The ancient Church provided plainsong settings of the service in considerable number, varying in elaboration according to their destined use. Each contained *Kyrie eleison, Gloria in excelsis, Sanctus, Benedictus,* and *Agnus Dei;* but for all there was but a single setting of the Creed, although others were produced at a later date.

One of the authentic plainsong settings would serve admirably for general use today, and its rendering by the congregation, when they are once familiar with it, implies no such difficulties as are apt to arise in our imagination at the mention of the word plainsong.

But the Anglican Creed has its place, on the great festivals and other occasions. For the Church can afford to utilize all that is good, and to neglect no element which will contribute to the beauty and dignity of her worship, and to the inspiration of her people.

PART III

Section 1

COURSES OF MUSIC IN THEOLOGICAL SEMINARIES

AFTER examining reports from ten Seminaries or Divinity Schools, the Commission finds that there is practically very little being done for the training of the students in Church Music. In one or two places a course is given, attendance upon it being voluntary; but it is quite evident that no systematic attempt is being made to guide in the right way the men, who later, are to have charge of the music in their churches. In all the reports received it is freely acknowledged that it is most desirable to establish a chair of Church music; but in most instances the lack of funds is the reason given for not doing so.

It is our opinion that in every Seminary and Theological School a course of instruction should be provided in the History and Appreciation of Church music (including musical hymnology); in the use of the singing voice, so that a clergyman may be able to intone properly when the service is choral; and in the correct methods of chanting and of the rendering of Plainsong.

To this end we most earnestly advise that such a course be outlined, providing for a systematic and thorough grounding in these subjects; and that the co-operation of the Seminaries and Theological Schools be secured in its establishment as a part of their curriculum to be required of all students. [p. 58]

The opportunity for immense good to the Church is plainly manifest, if those in charge of the education of students entering Holy Orders will realize how all-important and vital this matter is.

Section 2

MUSIC IN CHURCH COLLEGES AND IN CHURCH AND SUNDAY-SCHOOLS

From four colleges and nine schools the Commission received replies to inquiries made regarding the consideration given to Church Music.

Nearly all report that a choir leads in the singing of hymns and chants in daily and Sunday services; and in some cases sings also anthems and services. Congregational singing of hymns and chants seems to be general, and two report congregational singing of Holy Communion. Only a few mention any systematic practice for all students in hymn-singing and chanting. One college reports a course in the History and Appreciation of Music, in which Church Music necessarily is given consideration. This course does not appear to be obligatory.

The report from one school adds "that the study of Church Music does not receive more consideration than the singing of hymns we very much regret." The organist of another school urges that the daily chant-

ing of the Psalter "be made a devotional exercise," by giving more attention to the manner of its rendering. Another suggests "that instruction be given in the growth of music through the offices and protection of the Church during the first thousand years of the Christian era, and to the fostering by the Church of the great hymns and psalms of the world."

The Commission is of the opinion that such institutions afford the most fruitful opportunity for the education of our future lay-men and lay-women in the appreciation and cultivation of the best in Church Music, and for their encouragement to take an active part in its development and practice. In colleges and schools there is the advantage of continual daily association with the consequent opportunity for systematic training and influence, which is akin to that offered by the Choir School, although in a less specialized sense.

In some of the foregoing reports the feature of congregational singing, not alone of hymns, but of the whole service, is emphasized. We heartily endorse this practice, while not unmindful of the advantage offered by the organization of a choir and of its function both as a leader of the congregational singing and as an influence in establishing high standards of appreciation, through its work as a trained independent body. We believe both these feautres worthy of perpetuation and of all encouragement.

And we second most heartily the suggestion that particular attention be given to making the chanting of the Psalms in the daily services a devotional exercise. No better place could be conceived for the proper training of our young men and women in this important element of our musical service.

It is apparent, however, that no uniformity exists as to the amount or the character of the church music in our schools and colleges. Rather is it a matter of individual decision, governed naturally by varying conditions.

While it might well be undesirable to attempt to secure such uniformity, there is no question that a comprehensive, carefully-determined plan could be devised, whereby all church schools and colleges would be encouraged to establish and develop instruction and practice in church music in such a way as to assure direct and material benefit to the Church. Such a plan should make general provision as follows:

1. Music for all parts of the services, of high standard, but practicable for its special purpose:
   (*a*) For the Congregation, including the chanting of Psalms as a regular exercise.
   (*b*) For the Choir.

2. Hymns and tunes, including those indispensable to the services of the Church.

3. Where practicable, an elementary but wisely administered course in the appreciation of Church Music, demanding little time in the curriculum, but capable of exerting a strong permanent influence.

MUSIC IN THE SUNDAY SCHOOL

The question of music in the Sunday Schools is less easy of solution. The time which can be allotted to singing in a single weekly session is necessarily limited.

Two general principles may be laid down, however, which should govern this exercise. They are:

1. Nothing but the best is good enough for the child.
2. The music of the Sunday School should so be chosen as to serve as a preparation for his participation in the music of the Church.

In the past the mistaken idea has too often found favor that the child is unable to appreciate the more serious music used in the services of the Church. As a result not an inconsiderable amount of music has found its place in our Sunday Schools which is inferior in value; trivial and jingling in its rhythm, commonplace in its melody and structure, and entirely unworthy of its association. Brought up on such tunes, the child has entered the Church in ignorance of her music; obliged to abandon the accustomed tunes he is wholly unprepared to take an active part in the music of her services.

The music of the Sunday School should be directly preparatory to that of the Church. The finest hymns and tunes of the Church should be familiar to the child, through constant and exclusive use, excepting for those hymns of childhood and carols which are among the treasures of the New Hymnal.

The influence of music on the child cannot be overestimated; and the opportunity to exert the right influence, and a lasting one, must not be lost, nor the responsibility overlooked.

Section 3

DIOCESAN CONFERENCES OF ORGANISTS AND CHOIRMASTERS

The Commission believes that an annual conference of the organists and choirmasters in each diocese is of vital importance. It therefore recommends that by authority of General Convention the Bishop of each diocese shall, hereafter, at the beginning of each calendar year, appoint a committee of two organists in his diocese, said committee to arrange a conference of all the organists and choirmasters in the diocese to be held in June, or at such other time as diocesan conditions may indicate to be more convenient. The Conference to open with a celebration of the Holy Communion, followed by a deliberative session to be presided over and addressed by an authority on Church Music from another diocese. This session to be devoted to consideration of the selection and proper interpretation of hymn-tunes, services, etc.; of the encouragement and improvement of congregational singing; of proper methods of chanting; of the use of the organ; and of such other phases of Church Music as may be helpful to the members of the Conference in the fulfilment of their obligations to their parishes, and may tend to promote the elevation

of standards in the appreciation and practice of Church Music; full discussion from the floor being at all times encouraged.

Further, that Rectors and Chairmen of Parish Music Committees, or their representatives, be invited to attend such conferences, but without the courtesy of the floor.

Finally, we recommend that the Rector of each parish earnestly encourage the attendance of his organist or choirmaster, and that the expenses of the latter be defrayed by the parish.

APPENDIX A

1925

SECOND REPORT of the JOINT COMMISSION ON CHURCH MUSIC

Appointed by the General Convention of 1919

Resolved, the House of Deputies concurring that the Report of the Joint Commission on Church Music be accepted, and that the recommendations in Part III, Section 1, of said Report regarding instruction in Church Music in Theological Schools be adopted.

Resolved, the House of Deputies concurring, that the Joint Commission on Church Music be continued for the purpose of carrying out the recommendations noted in the foregoing resolution and on the preceding page of its report; and that the Commission be empowered to fill vacancies and to add to its numbers.

(Journal of General Convention, 1922.)

THE MEMBERSHIP OF THE COMMISSION

The Right Reverend Frederick Foote Johnson, D.D., *Bishop of Missouri.*
The Right Reverend James De Wolf Perry, Jr., D. D., *Bishop of Rhode Island.*
The Right Reverend Wilson Reiff Stearly, D. D., *Bishop Coadjutor of Newark (chairman).*
The Reverend John N. Lewis, D. D., *of Connecticut.*
The Reverend Z. B. T. Phillips, D.D., *of Pennsylvania.*
The Reverend Ernest M. Stires, D. D., *of New York.*
The Reverend Floyd W. Tomkins, D. D., *of Pennsylvania (Vice-Chairman).*
The Reverend Edward S. Travers, D. D., *of Missouri.*
The Reverend Winfred Douglas, *of Fond du Lac.*
Miles Farrow, *Mus. Doc., of New York.*
Wallace Goodrich, *of Massachusetts (Secretary).*
Walter Henry Hall, *of New York.*
Ralph Kinder, *of Pennsylvania.*
Peter C. Lutkin, *Mus. Doc., of Chicago.*
James M. Helfenstein, *of New York.*
A. Vincent Bennett, *of Massachusetts.*

To the General Convention of the Protestant Episcopal Church in the United States of America:

The Joint Commission on Church Music respectfully submits its second Report.

Since last General Convention the Commission has received, and accepted with regret, the resignations from its membership of the Right Reverend the Bishop of Virginia, who was chairman of the Commission, and of the Very Reverend Edmund S. Rousmaniere, D.D., of Massachusetts. The Reverend Winfred Douglas, of Fond du Lac, and Mr. A. Vincent Bennett, of Massachusetts, have been elected to the Commission.

By the Joint Resolution above noted, General Convention of 1922 continued the Commission for the purpose of carrying out certain recommendations made in its Report.

The first of these recommendations, deemed by the Commission to be of primary importance, was the provision, in all the Theological Seminaries of the Church, of courses in the history and practice of Church Music. The Commission has since communicated with the Seminaries, requesting that earnest consideration be given to the provision of such courses. A tentative outline of courses was suggested, and the further assistance of the Commission was proffered, if it should be desired.

In a majority of cases general appreciation of the value of such courses was shown, but definite results were not asured; the reason more often given being a lack of funds for the purpose. In at least two instances, however, courses in Church Music and in choral training not previously given have been added to the curriculum during the past two years, with gratifying results.

The Commission is still of the opinion that it is impossible to overestimate the importance of the competent instruction of all candidates for Holy Orders in the principles of Church Music; at least in its history and practice, and in its appreciation. Music occupies an important place in the services of every parish; rightly used, it is an invaluable inspiration in worship. Sole authority over its administration is enjoined by canon upon the Ministers of the Church. Until they are enabled, through competent instruction, to acquire at least an elementary knowledge and appreciation of Church Music, progress in the achievement of desired results will be seriously retarded. The Commission believes that this subject is one which merits the most serious consideration by the Bishops, the Clergy, and laymen.

The Commission begs to report the following action on the other recommendations contained in its Report.

The complete edition of the Choral Service for Morning and Evening Prayer, for the Litany, and for the Holy Communion, is being published in accordance with the authority of General Convention. The musical text has been prepared with the infinite care which the importance of the work demands, and with every effort to preserve intact the traditional form of the melodies, as far as they can be adapted to the Vernacular text. The work also includes comprehensive notes on the Choral Service, together with harmonizations of the melodies. A special edition of the music only of the Choral Service, in melodic form, is being published separately, for congregational use.

The revised pointing of the Psalter is ready for the press. It has been thought wise to defer its publication until final action shall have been taken on the pending revision of the text.

Lists of anthems and services have been compiled, classified for practical use according to degree of difficulty and to their appropriateness for the season and feasts of the church year. These lists will soon be available for distribution.

At the request of this Commission, the Joint Commission on the Hymnal has prepared a classified list of hymns and tunes in the New Hymnal, which will be published and will be available to all parishes using the book. Reference to this list by Clergy and choirmasters will greatly facilitate the best use of the Hymnal, and will help to make better known many hymns and tunes which heretofore have been less familiar, but which are well worthy of general use.

For the benefit of Clergy and choirmasters a comprehensive list of standard works on all phases of Church Music is being compiled by the Commission. This list will also be sent to prominent libraries, with the suggestion that a liberal selection from its contents be made available to the public.

In the last Report a plan for Diocesan conferences of organists and choirmasters was suggested. Where such conferences have been held, reports show hearty co-operation and interest, and excellent results in the awakening of increased effort to promote the cause of Church Music. It is much to be desired that in the future such conferences be held more generally.

Replies received from many of the Conferences for Church Workers held in the several Provinces show that as a rule the opportunities there offered for special courses of instruction in Church Music have not fully been utilized. Much could be done, even in the short period covered by such conferences, through intensive instruction and by the example of well-rendered services. Where such facilities are offered, parishes should encourage in every practical way the attendance of their choirmasters. [p. 72 §12]

No action has been taken on the publication of a congregational service-book, as after much study it was found to be impracticable at the present time. Until it is possible to provide a special book of the right character for this purpose, the Appendix to the Hymnal and the new edition of the Choral Service will provide ample material for congregational use. [p. 71 §2-3]

The subject of Music in Church Schools has received much attention. Fully realizing its importance, the Commission is working upon plans to be of assistance to the schools in the selection of hymns and in other matters concerning school music.

Officers of the Commission have received and replied to inquiries and requests for information and assistance in matters related to Church Music, indicating a distinct field in which the Commission can be of service. [p. 72 §11]

Inquiries show that an increasing number of Colleges and Conservatories offer courses varying in content, but of importance toward the instruction of laymen and choirmasters in the appreciation and practice of Church Music. There is need, however, of one or more central schools which shall be devoted entirely to such a curriculum, in which organists and choirmasters may obtain specialized and authoritative training for their work as church musicians. Until the establishment of such schools is practicable, it is recommended that arrangements be made to specialize in Church Music at a few of the annual Conferences

for Church Workers [p. 72 §6 and 12] ; the organization and supervision of the courses to be carried out by this Commission, with diocesan and parochial authorities co-operating. Such an undertaking has been realized the past summer at the Wellesley Conference, where comprehensive and intensive work in various phases of Church Music was carried on in this manner.

The Commission would call attention to the report of the Archbishops Committee in England, which was published in 1923. This report shows that the aims of the Commissions in both countries, as well as the practical measures recommended, are in many cases identical; and that the two Commissions are at all times in complete accord as to ideals.

As the result of its further study of conditions during the past three years, the Commission believes that the following matters should receive special attention:

The education of the Clergy in the appreciation of Church Music through systematic study of its history and of its relationship to our services; and an awakening of the realization that they can accomplish more than any other agency toward its progress.

The need of church musicians of sound training, who shall devote themselves to the necessary study of their profession. While the technical education of the organist is important, it is only the foundation for the study of Church Music, whereby alone our standards can be raised and music can be enabled properly to fill its place as one of the most important accessories of public worship.

The interest of laymen of authority is needed to support the work of the church musician, and to assist in providing the literature whose need is greatly felt.

Our best composers should be encouraged to realize the possibilities in the field of Church Music, and to add to the existing repertoire by the composition of works of highest musical quality, at the same time devotional in spirit.

The Commission desires assistance in its work. It has no wish to impose personal prejudices upon the Church, but is striving to determine what is for the Church's best good in her music, and for the honor of her worship. It would that her musical system might be firmly established; not failing to take into account the great diversity of resources and conditions, yet being faithful in principle to the history and practice of the Church, to which we owe and gladly give allegiance.

The Commission believes that there is much work yet to be done. Especially will it be necessary to make provision for the musical rendering of such alterations in the services as may be ratified by General Convention. In conclusion the Commission therefore begs to offer the following resolution:

Resolved, the House of Deputies concurring, that the second Report of the Joint Commission on Church Music be accepted, and that the Commission be continued, with power to fill vacancies and to add to its numbers.

Respectfully submitted,

WILSON R. STEARLY, *Chairman,*
FLOYD W. TOMKINS, *Vice-Chairman,*
WALLACE GOODRICH, *Secretary.*

June 11, 1925.

APPENDIX B

1928

THIRD REPORT of the JOINT COMMISSION ON CHURCH MUSIC

Appointed by the General Convention of 1919

"Resolved, the House of Deputies concurring, that the second Report of the Joint Commission on Church Music be accepted, and that the Commission be continued, with power to fill vacancies and to add to its numbers."

(Journal of General Convention, 1925.)

THE MEMBERSHIP OF THE COMMISSION

The Right Reverend Frederick Foote Johnson, D. D., *Bishop of Missouri.*
The Right Reverend James DeWolf Perry, D.D., *Bishop of Rhode Island.*
The Right Reverend Wilson Reiff Stearly, D.D., *Bishop of Newark, (Chairman).*
The Right Reverend Ernest M. Stires, D.D., *Bishop of Long Island.*
The Very Reverend Howard Chandler Robbins, D.D., *of New York.*
The Reverend John N. Lewis, Jr., *of Connecticut.*
The Reverend Z. B. T. Phillips, D.D., *of Washington.*
The Reverend Floyd W. Tomkins, D.D., *of Pennsylvania (Vice-Chairman).*
The Reverend Edward S. Travers, D.D., *of Missouri.*
The Reverend Winfred Douglas, Mus. Doc., *of Fond du Lac.*
The Reverend A. Vincent Bennett, *of Western Massachusetts.*
Miles Farrow, Mus. Doc., *of New York.*
Wallace Goodrich, *of Massachusetts (Secretary).*
Walter Henry Hall, *of New York.*
Ralph Kinder, *of Pennsylvania.*
Peter C. Lutkin, Mus. Doc., *of Chicago.*
James M. Helfenstein, *of New York.*
Channing Lefebvre, *of New York.*

To the General Convention of the Protestant Episcopal Church in the United States of America:

The Joint Commission on Church Music respectfully submits its third Report.

Since the last General Convention the Commission has elected to membership the Very Reverend Howard Chandler Robbins, Dean of the Cathedral of St. John the Divine in New York, and Mr. Channing Lefebvre, Organist and Choirmaster of Trinity Church, New York.

The following compilations of the Commission, authorized by General Convention in 1922, have been published and are available:

1. The Choral Service.

In its first Report to General Convention the Commission, in reviewing the history of the Choral Service, noted that its restoration had been the work of individuals, not of the Church; resulting in "conflicting

versions of the ancient melodic forms, and a general lack of authoritative standard." The Commission recommended that "without desiring to enforce the use of the whole or any part of the Choral Service upon dioceses or parishes, the Church should take the steps necessary to remove existing differences, to correlate contemporary usages with historic tradition, and finally to set the seal of her approval upon the work when completed, of restoring to its purest and truest form the traditional musical rendering of her liturgical offices."

The Commission has completed this work, which is the first compilation of the Church's traditional liturgical music ever to be authorized by the Church in the United States [p. 75, Ap. E.]. The work constitutes a complete manual of instruction in the history and correct rendering of the melodies of the Choral Service which are proper to Priest and people. It comprises the melodies themselves of the Responses at Morning and Evening Prayer, and of the Holy Communion; of the Responses of the Litany, and of the special Litany for Ordinations; and for the Invitatory Antiphons at Morning Prayer. In addition, there are organ accompaniments for nearly all the foregoing, together with the traditional vocal harmonies for certain of the Responses.

For practical use, the melodies of the several Offices have been reprinted in two smaller pamphlets, to wit:

a. For the congregation, for use in the pews, and in modern notation, those portions of the various services to be sung by the people. [p. 75, Ap. E.]
b. For the Celebrant at the altar, the melodies to be sung by him at the Holy Communion. [p. 75, Ap. E.]

These two pamphlets now being available, and the use of the Choral Service thus being rendered practicable for Clergy, Choir, and Congregation, it is the earnest hope of the Commission that wherever the services are sung the use of this edition will be universal. Then, and then only, can the object of its compilation be fully realized, and that uniformity attained which has long been deemed so desirable.

2. A Classified List of Hymns and Tunes in the New Hymnal. This list, published with the approval of the Church Pension Fund, the proprietors of the Hymnal, is designed to supplement the classification already provided in the New Hymnal, in such a manner as to encourage wider acquaintance with the contents of the book; and to facilitate the choice of those hymns and tunes which are specially fitted for congregational use, as well as of a high standard of excellence. The list classifies tunes which are less familiar, but of special merit; those particularly adapted to unison singing; those belonging to the various schools or periods of musical composition, and those of the type best suited to general congregational use. [p. 71 §2]

3. A Selected List of Works Relating to Church Music; compiled and offered for free distribution to Schools, Conferences, Clergy, and Choirmasters. [p. 75, Ap. E]

This list of works, which, although concise, includes only works of authority and practical value, covering every phase of Church Music, should prove helpful in encouraging serious study.

Copies of the List have been sent to all Diocesan Libraries, and to Public Libraries in the principal cities, in the hope of securing their co-operation in adding to this division of their catalogue.

4. A Selected List of Anthems for the Seasons and Feasts of the Church Year; classified as to their relative difficulty, length, solo requirements, etc. Offered for free distribution.

From the great mass of anthems published between three and four hundred have been chosen for this list, for the purpose of assisting organists and choir directors "in the selection of appropriate music for church use, and suited to the resources of their choirs." The problem of the choir in the smaller parishes has been given special recognition, as well as the difficulty experienced by the directors of such choirs in making intelligent selection from the voluminous catalogues of the music publishers.

The Psalter.

The work on a revised pointing of the Psalter for use with Anglican chants, authorized by General Convention in 1922, has been completed, and the music of the chants to which the Psalms may be sung has been selected. The complete work is ready for the press, and its publication only awaits final action by General Convention on the pending revision of the text.

Should such action be taken by this Convention, the Commission urges the adoption of its recommendation to General Convention in 1922, that the revised pointing of the Psalter (which conforms in principle and in detail with the pointing of the Canticles in the Appendix of the New Hymnal, which are now widely in use) "be authorized for use by General Convention, as superseding the present pointing of the Psalms authorized in 1895." In no other way can be avoided a recurrence of that condition of confusion which led to the establishment of a single authorized standard thirty-three years ago.

A Classified List of Services.

It is hoped that this List will shortly be ready for publication and free distribution, to supplement the lists of anthems and of hymn-tunes above described.

The compilation of the List of Services has been difficult, as it involves not only the classification of entire services, but also of each of their component parts; since the several parts of a single service often vary widely, both in degree of difficulty and in effectiveness and real musical value. [p. 75, Ap. E]

The Report of 1922.

The Report of the Commission to General Convention in 1922 not only provided a comprehensive survey of conditions then prevailing, together with constructive suggestions for their improvement, but also afforded much information regarding the history of Church Music. Since 1922 many requests for copies of this Report have been received from schools, clergy, and others; as far as possible, these requests have been met.

The supply of Reports remaining after General Convention in 1922 is now entirely exhausted, but requests for copies still are frequently received. The Commission believes that the wider circulation of the Report, particularly among Clergy and organists, is highly desirable; the Commission has accordingly determined to reprint the Report, at its own expense, for this purpose. The new edition will contain an appendix, covering those changes in the services authorized in the course of Prayer-book revision subsequent to 1919, which affect the music of the services; and the Report will otherwise be brought up to date. [p. 73 §14] Application for copies of the new edition should be made to the Secretary of the Commission, or to the Rector of St. Dunstan's College.

On the whole, the Commission believes that an increasing interest in Church Music is manifesting itself in divers ways. Since last General Convention at least two important Schools of Church Music [p. 72 §6], for the training of church musicians, have been founded. In certain of the Summer Conferences the serious study of Church Music has found a place. Local conferences have borne excellent results; the less familiar treasures of the Hymnal are becoming more generally known; standards of organ playing, despite secular competition and distraction, are higher than before; above all, the close association of the music of the Church with her liturgy and worship is finding more general and sympathetic recognition.

These signs of present accomplishment and future promise are gratifying, but the Commission is still firmly of the opinion that the opportunity for definite instruction in Church Music afforded to candidates for Holy Orders in our Seminaries, will determine in a large measure the success or failure of any future movement for the improvement of musical conditions in our parishes. Serious study of the history and practice of Church Music, particularly of its appreciation, on the part of Clergy and church musicians alike, was never more necessary than at the present time.

The Commission does not consider that its work is completed. The closing of Prayer-book revision, if accomplished by this convention, will inevitably involve some adjustment of musical details; while inquiries already received indicate that the Commission should be able to be of service in responding to requests for assistance or advice, as well as in carrying out, as far as it is able, such work as may be assigned to it by General Convention.

In conclusion the Commission begs to offer the following resolution:

Resolved, the House of Deputies concurring, that the third Report of the Joint Commission on Church Music [p. 73 §13], *be accepted, and that the Commission be continued, with power to fill vacancies and to add to its numbers.*

Respectfully submitted,

WILSON R. STEARLY, *Chairman,*
FLOYD W. TOMKINS, *Vice-Chairman,*
WALLACE GOODRICH, *Secretary.*

September, 1928.

APPENDIX C

THE REVISION OF THE PRAYER BOOK

Changes affecting the Music or the Order of the Principal Services

Immediately after General Convention of 1928 the Bishop of Massachusetts, Chairman of the Commission on Revision and Enrichment of the Prayer Book, issued the following statement:

"Concurrence of the House of Bishops with the House of Deputies on Saturday, October 20, 1928, marked the termination of fifteen years' work in the revision of the Prayer Book; a revision adopted in detail through five General Conventions."

Then followed an enumeration of the principal changes, with some explanatory comment.

In the following paragraphs are set forth those changes from the Prayer Book of 1892, whether of omission, alteration, or addition, which may affect the music of the principal services or its administration. In this connection it is necessary to consider only the offices of Morning and Evening Prayer, the Litany, the Holy Communion, and the Order for the Burial of the Dead.

The various offices as revised were authorized for immediate use.

While some of the changes are mandatory, many which affect the music of the services are optional. Decision as to the use of any or all of the latter will rest with the Rector of each parish. It may be noted that while as a rule the optional omissions make it possible to shorten the services, many of the alterations and additions provided by the revision are based upon ancient use, and constitute a restoration of the same.

For the assistance of choirmasters in securing from their choirs intelligent participation in all parts of the services, whether musical or not, certain changes are hereinafter noted which affect only the order of the service, or portions of the service not rendered musically. The letters "O" and "P" in the left-hand margin show whether the changes noted in the respective paragraphs are optional or prescribed.

MORNING PRAYER

[1] O Permission to omit the Exhortation, Confession, and Absolution "on any day not a Sunday" is now extended to "any day, save a day of Fasting or Abstinence, or on any day when the Litany or Holy Communion is immediately to follow." (*Rubric preceding the Order for Daily Morning Prayer.*)

2 O When the above are omitted, the Lord's Prayer which follows may also be omitted at this point, and transferred to precede the suffrages after the Creed,* or to its place in the Litany. *(Following the words "Let us pray.")

3 O For certain days sentences known as Invitatories* are provided to be sung or said before *Venite.* [See Appendix D, p. 72 §8.]

4 The following variations in the use of *Venite exultemus* are to be noted:

O (*a*) Psalm 95 may be used entire, instead of *Venite.* This is the English use. Since 1789 *Venite* in the American Church has consisted of the first seven verses of Psalm 95, followed by the 9th and 13th verses of Psalm 96.

O (*b*) The Special antiphons replacing *Venite* on Easter Day may be used throughout the octave. [See P.B., p. 162.] In this case the Easter Invitatory may not be used.

(*c*) In the revised Prayer Book the portion of Psalm 147 appointed to replace *Venite* on Thanksgiving Day precedes the Collect, etc., for that day. [P.B., p. 264.]

O (*d*) On Ash Wednesday and Good Friday *Venite* may be omitted.

5 THE PSALTER (at both Morning and Evening Prayer). Of any one of the following groups, *one or more* of the appointed psalms may be said***: [See Tables, P.B., pp. VII-X.]

(*a*) Proper Psalms (to be given precedence if prescribed). Additional days and seasons now provided for: Palm Sunday, Holy Week, Rogation Days, Ember Days and Ordinations, and Saints Days.
If no Proper Psalms are appointed, choice may be made as follows:

(*b*) Psalter for the Day. As heretofore divided.

(*c*) Selection of Psalms. Twenty in number, each designated according to its character or appropriate use.

(*d*) For the Sundays of the Church Year.

(*e*) Psalms for Special Occasions, (Missions, National Festivals, etc.).

O Provision is made for the use of a part of certain psalms, instead of the whole; the remainder being omitted.
In the revised Prayer Book an asterisk (*), instead of a colon (:), is used to designate the division of each verse. The punctuation of the verse has been restored to that of the Prayer Book prior to the adoption of the colon in 1892.

***Among the amended directions concerning the Services of the Church is the following: "Note: That in the direction for the several Services in this [the Prayer] Book, it is not intended, by the use of any particular word denoting vocal utterance, to prescribe the tone or manner of their recitation."

6 P The rubric permitting the singing of *Gloria in excelsis* instead of *Gloria Patri* at the close of the whole portion of the Psalter used, has been removed from the order for Morning Prayer.
O It has been retained, however, in Evening Prayer.

7 *Te Deum Laudamus* is now printed in three sections, each beginning with an initial capital. There is no rubrical authority to use only one or two of these sections.

8 O The canticle *Benedictus es, Domine,* taken from one of the books of the Apocrypha, is provided as an alternate to *Te Deum.* [See p. 40.]

9 P Instead of *Gloria Patri* after *Benedicite omnia opera,* the ancient doxology proper to this canticle has been restored. In most cases existing musical settings of *Benedicite* can be adapted to the new text without serious difficulty.

10 O If the Holy Communion is immediately to follow, Morning Prayer may be ended after the first lesson, succeeded by *any one* of the canticles of the Morning Prayer, viz: *Te Deum laudamus; Benedictus es, Domine: Benedicite; Benedictus Dominus;* or *Jubilate Deo.* [See p. 39.]

11 P If the Lord's Prayer has been omitted at the beginning of the service, it will be said after "Let us pray," following the Creed.

[12] O Morning Prayer may be ended after the third Collect, with other prayers or with the Grace.
O If Holy Communion immediately follows the full service of Morning Prayer, the Communion Service may begin after the third Collect, instead of after the Prayer for the President, as heretofore.

EVENING PRAYER

[13] O The Exhortation, Confession, and Absolution may now be omitted on any day, instead of on any day not a Sunday, as heretofore. [See p. 65 §1 above, also applicable to Evening Prayer.]

14 O One of the lessons in Evening Prayer may be omitted, the Lesson read being followed by any one of the six evening canticles. [See p. 41. Ordinarily *Magnificat* would be the natural choice; but *Nunc dimittis* would be appropriate in the case of a quiet evening service.]

THE LITANY

15 P The Litany will follow the third Collect instead of the Prayer for the President, in Morning and Evening Prayer; or it will precede the Holy Communion, or be used as a separate office.

16 P The four opening Invocations, with their responses, have been altered and shortened.

17 P Additional words have been inserted in the second suffrage on p. 31 of the 1892 Prayer Book; in the suffrage at the bottom of page 32 there are both additions and omissions; and an additional suffrage with its response has been provided before the suffrage for Rulers and Magistrates.

18 P That portion of the Litany which may be omitted now begins after the Lord's Prayer. The Litany ends after the prayer "We humbly beseech thee . . ." with or without the addition of other prayers, also at the discretion of the Minister.

19 P *Amen* has been added as the response to the prayer "O God merciful Father."

THE HOLY COMMUNION

20 O The Decalogue may be omitted, provided it be said once each month.

21 O The Priest may omit the latter portion of the first five and of the tenth Commandments. In this case the responses are not affected, but remain as before.

22 P The Versicle "The Lord be with you" and Response "And with thy spirit" are inserted before "Let us pray," preceding the Collects.

23 O Between the Epistle and the Gospel may be sung a hymn or an anthem. This was anciently the position of the Gradual, and of the Sequence when there was one. If advantage is taken of the new rubric a short hymn of appropriate text will be desirable. The word *anthem* in the rubric would seem to connote an antiphon, or a short composition similar in form and length to a Gradual.

[24] O After the Gospel the response may be made "Praise be to thee, O Christ." [See *The Choral Service*, p. XVII.]

25 A hymn or an anthem may now be sung when the Alms and Oblations "are being received and presented." [See pp. 44, 45.]

[26] P Proper Prefaces have been added for The Epiphany and throughout its octave; for the Purification, the Annunciation, and the Transfiguration; and for All Saints Day and throughout its octave.

[27] P The Prayer of Humble Access is transferred to a point immediately preceding Communion.

28 P The Lord's Prayer, preceded by an introductory sentence said by the Celebrant, immediately follows the Prayer of Consecration.

29 P In the second paragraph of *Gloria in excelsis* the repetition "Thou that takest away the sins of the world, have mercy upon us," is omitted. Examination of many published settings for choir use shows that in most cases omission of this portion of the text will require but slight, if any modification of the preceding and succeeding musical measures. In chanting, the omission is of course entirely practical.

[30] Among the numerous instances of the addition of a special Collect, Epistle, and Gospel, are those for use at Holy Matrimony and at the Burial of the Dead, when there is a celebration of the Holy Communion.

THE BURIAL OF THE DEAD

31 O To Psalms 39 and 90, four more are added. Any one or more of the six psalms now provided may be chosen.

32 O *Gloria Patri* may be omitted, except at the end of the whole portion of the Psalter used.

33 O A special order of service for the Burial of a Child is provided. Two short psalms are prescribed, after *each* of which *Gloria Patri* must be said.

LITANY AND SUFFRAGES FOR ORDINATIONS

34 P For the Ordination of Deacons or of Priests, and for the Consecration of a Bishop, a special and shorter Litany is provided. [See *The Choral Service,* pp. XX, 36-39.]

THE LORD'S PRAYER

35 P The following changes in capitalization and punctuation have been made wherever the Lord's Prayer occurs in the Prayer Book:

(*a*) "Thy will be done on earth, As it is in heaven," changed to "Thy will be done, On earth as it is in heaven."

(*b*) A comma replaces the semi-colon after "temptation," and a period the colon after "evil."

Choirmasters must take care that their choirs observe these changes.

36 A Table designates the Sundays and Holy Days which have precedence over other Holy Days, and provides for the transfer of the latter. [P.B., p. XXXIV.]

[37] Among the changes in the order of the services in the Prayer Book are the following:

> The Litany follows Prayers and Thanksgivings.
> Collects, Epistles, and Gospels follow the Order for the Holy Communion.
> The Form of Prayer and Thanksgiving [1892 P.B., p. 319] is no longer printed separately, its constituent parts having been distributed to their proper places in the book. The portion of the psalm to replace *Venite* precedes the Collect for Thanksgiving Day, between the new Propers for Independence Day and for Holy Matrimony. [P.B., p. 264.] The Proper Psalms are noted in the general table of such psalms. [P.B., pp. VII-VIII.]
> Minor changes have been made in the designation of certain Sundays and Holy Days. Choirmasters charged with the preparation of copy for printed service lists should familiarize themselves with these changes.

The above-noted paragraphs are indeed numerous, but there is not one with which a choirmaster should not be familiar, if he is to follow the service intelligently, train his choir to do the same, and be in a position to prepare in advance anthems, hymns, et cetera, with a proper understanding of the character of the day upon which they are to be sung. In other words, a choirmaster must have made so exhaustive a study of his Prayer Book that no detail in it is unknown to him.

APPENDIX D

SUNDRY NOTES

1 Aside from considerations of the music of the hymns, a deeper knowledge and appreciation of their texts on the part of those charged with the selection of hymns is strongly to be urged. Particularly in the selection of hymns should every effort be made to choose those which will best emphasize or continue the thought of the Lessons or of the Epistle and Gospel. The projected hymn lists will provide for this condition, and thus should be of material assistance.

2 The announcement that the classified list of Hymns, etc., had been published, was due to a misapprehension. While the list had been virtually completed, it was thought best to defer its publication until that of the revised Appendix to the Hymnal, then awaiting the completion of Prayer Book revision. It is hoped that the hymn list will be available shortly.

3 In view of the necessity of making certain changes occasioned by the revision of the Prayer Book, a new edition of the Appendix to the Hymnal has been rendered indispensable. Such slight further changes in the pointing of the canticles have been made as will conform to the American Psalter.

4 A gratifyingly large number of chorale-preludes and hymn-preludes, based upon well-known chorales and hymn-tunes, are included in the recent publication of music for the organ. Added to the great collection of Chorale-Preludes by Bach, the opportunity is now offered, in greater measure than ever before in this country, of continuing in the postlude after the service the melodic thought of tunes already sung. No better means can be found of making the music richly significant in all its features, and seasonal in its character. Organists are earnestly urged to acquaint themselves intimately with this whole field of organ-music, the worth of which it is impossible to over-estimate. A list of chorale-preludes and hymn-preludes, with notes, will be published in the winter of 1930-1931 by the Commission.

5 The music of any service is an element of very great importance. By the selection of the music and the quality of its perforance the choirmaster has it in his power to enhance or to mar the effectiveness of its contribution to the service as a whole. This entails upon the choirmaster a serious responsibility, which should be recognized by according to his office the dignity and consideration which are its due, not merely in matters of pecuniary return, but in the sympathetic co-operation of clergy and parishioners alike.

6 Since the writing of this report there has been founded in Providence, Rhode Island, S. Dunstan's College of Sacred Music, under the Rectorship of the Reverend Walter Williams, and with a distinguished faculty. This institution, affiliated for the purpose of purely academic courses with Brown University, beginning in September, 1930, will offer a five-year course leading to the degree of Bachelor of Arts, and Bachelor of Music, with concentration in sacred music and organ-playing. The courses as outlined are comprehensive and thorough, and will afford the long-awaited means of educating church musicians to scholarly attainments and thorough sympathy and understanding of the spiritual and aesthetic as well as the practical side of every phase of church music.

7 Editions of the Merbecke Communion Service which can be heartily recommended are those by the Reverend Winfred Douglas in this country, and by Francis Burgess and Royle Shore in England. All are easily obtainable through the leading church music houses.

8 The Invitatory Antiphons to *Venite exultemus* which are provided in the revised Prayer Book for use upon all festivals for which a proper Epistle and Gospel are ordered, offer a welcome opportunity to demonstrate the value of such antiphons in bringing to bear upon a fixed text of general character the special thought or sentiment of the day. It is to be hoped that the use of these antiphons will become general. Provision for their rendering to both Anglican chants and Gregorian melodies has been made in *The Choral Service,* and in the revised Appendix to *The Hymnal.*

9 The 117th Psalm is particularly appropriate for use following the Blessing.

10 The complete choral service for the Choir Offices, together with music and pointed text for the Invitatories and with chants for all the Canticles of Morning and Evening Prayer, is published as a preface to the musical edition of the Psalter. (See page 75.) Similar settings of the canticles and of the psalms in the Occasional Offices are already included in the Appendix to the Hymnal, together with the responses and with simple settings of the musical numbers of Holy Communion.

11 The Secretary of the Joint Commission on Church Music is always glad to respond, to the best of his ability, to such requests for assistance or advice as may be directed to him. The Rector of S. Dunstan's College stands ready to act in a similar capacity.

12 Among the Summer Conferences which have given a place to the serious study and practice of church music are those at Wellesley, Massachusetts; Racine, Wisconsin; and Evergreen, Colorado. Plans are now being perfected by which additions to this list will be made before the summer of 1931.

13 This resolution was passed by both houses of the General Convention of 1928.

14 This reprinting of the 1922 Report of the Joint Commission on Church Music, with the Appendices added, has been made possible by the generous interest of the Trustees of S. Dunstan's College of Sacred Music. To them the Commission tenders this expression of grateful appreciation.

WALLACE GOODRICH, *Secretary,*
New England Conservatory of Music.
Boston, Mass.

APPENDIX E

COMPILATIONS of the JOINT COMMISSION ON CHURCH MUSIC

Appointed by the General Convention of 1919
Authorized by General Convention

THE CHORAL SERVICE—Complete work, with historical and analytical notes. The Liturgical music for Morning and Evening Prayer, the Litany, and The Holy Communion. With Organ accompaniments. 105 pp. boards. Price $2.00

THE CHORAL SERVICE—Congregational edition. The congregation's part of the Liturgical Music for the above services, in modern notation; together with the V. and R. of Morning and Evening Prayer, harmonized for four voices by Tallis, and the harmonized responses of the Litany. 32 pp. paper. Price $.25

ALTAR BOOK—the Liturgical Music for The Holy Communion, for the use of the Celebrant at the Altar. Price $2.00

THE RESPONSES AT THE HOLY COMMUNION—The people's part, including a Response to the Decalogue, *Gloria tibi,* Creed, *Sursum corda,* and The Lord's Prayer.
4 pp. paper. Price 10 cents each, or $5.00 per hundred.

THE AMERICAN PSALTER—pointed and with music for Anglican chanting. Revised text, in accordance with 1928 Prayer Book. Together with the Choral Service and Canticles at Morning and Evening Prayer. (To issue from the press in September, 1930.)
Price $2.00

A SELECTED LIST OF WORKS ON CHURCH MUSIC—A list of authoritative works recommended by the Commission, and classified under the following headings: History, Music in Worship, Manuals, Liturgical, Hymnology, Choir-Training, Psalters, Gregorian Music. With notes. 8 pp. paper. Sent free upon request.

A SELECTED LIST OF ANTHEMS—Classified as to their appropriateness for the seasons and feasts of the Church Year, degree of difficulty; with indications as to length, solo voices required, etc.
11 pp. paper. Sent free upon request.

Published by the H. W. Gray Company
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